IN THIS ISSUE: **TENORS WHO HAVE MADE LOVE TO ME** — **Stories Related by Leading Sopranos** — **By Emil Raymond**

MUSICAL COURIER

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Photo by Townsend, N. Y.

EUGENE ORMANDY

Conductor of the Minneapolis Symphony Orchestra
Guest Conductor of the Philadelphia Orchestra

GEORGE KING RAUDENBUSH and PERCY GRAINGER

with their wives on the steps of the State Capitol in Harrisburg, Pa. The picture was taken during Grainger's recent visit to the Pennsylvania city to appear as soloist with the Harrisburg Symphony Orchestra, which Mr. Raudenbush conducts.

MARIA JERITZA

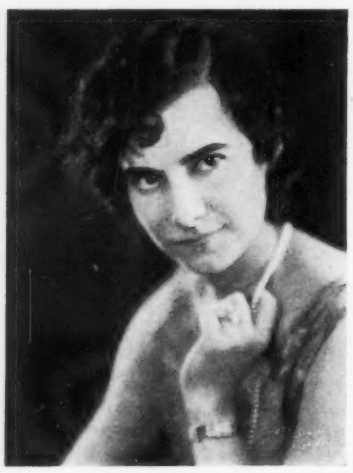
sailed for Europe, March 30, on the SS. Bremen. The soprano is to make her first talking picture in Vienna with both English and German versions. Robert Stolz has composed the score for the photoplay, in which Mme. Jeritza will take the part of an opera singer. Scenes are to be made in Monte Carlo, Italy and Vienna. The picture is to be finished by June, when Mme. Jeritza rejoins the Vienna Staatsoper. The English film will be released in America early next winter.

HEINRICH SCHLUSNUS,

baritone of the Berlin Staatsoper, with Mrs. Schlusnus, sails for Europe on the Bremen, after an American concert tour. (Photo by Fleischhut.)

ROCK FERRIS,

American pianist, sailed March 30 on the SS. Bremen to appear in concerts in Europe.



ELIZABETH HIPPLE,

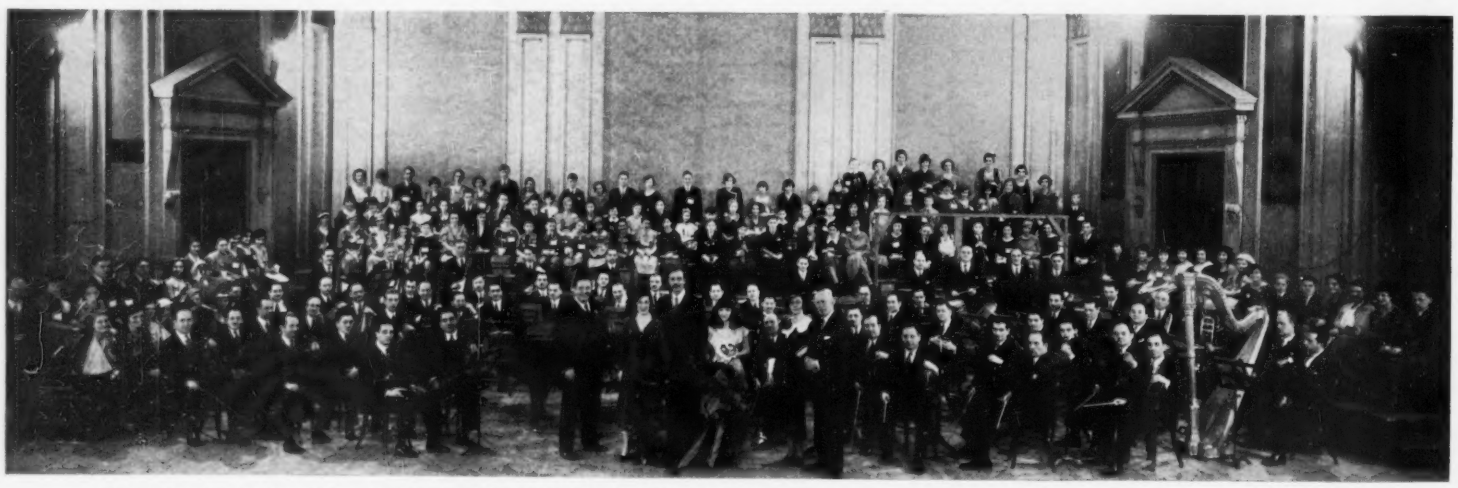
pianist and pupil of Alberto Jonás, recently gave a recital in the Academy of Music foyer, Philadelphia. She premiered a group of six compositions for piano by Mr. Jonás.

OLGA SWAN,

soprano, was soloist on March 28 at the banquet of the Business and Professional Clubs of the Germantown, Norristown, Pa., and Camden, N. J., Y. W. C. A., held at the Germantown headquarters. April 23, Miss Swan is to be soloist at the banquet given by the Queen Esther Lodge of Philadelphia, commemorating their fifty-ninth anniversary.

MRS. H. H. A. BEACH,

pianist and composer. Anthems by her have been produced in leading New York churches. Two of her new songs are May Flowers (for Mother's Day, May 7) and Fire and Flame.



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for the ten years, from 1923-1924 through 1932-1933, receive diplomas on the occasion of the formation of the Alumni Association of these concerts in Carnegie Hall, New York, March 18. The centre group consists of Ernest Schelling, conductor of the Children's Concerts, Lucrezia Bori and John McCormack, who distributed the diplomas, Charles Triller, treasurer of the Philharmonic-Symphony Society, and fifteen-year-old Guila Bustabo, violin soloist of the morning's program. (Photo by Standard Flashlight Co.)

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Resounding Nazi Shake-up Cuts Deeply into Berlin Music Life

After Walter and Stiedry, Klemperer and Blech Expected to Be "Axed"—Second Thoughts on Dresden Opera Mix-up—Rienzi as a Hitlerian Hero—Schnabel Reaches Climax of Beethoven Series, Other Concerts Few—A New Oratorio

By HERBERT F. PEYSER

BERLIN.—Scarcely a day now passes that does not bring more or less of a change in the face of German musical life. It is unnecessary, perhaps, to go into elaborate details (a proceeding which might, at a pinch, be construed in certain quarters as imperilling the public order and safety), but the tale of dismissals, prohibitions, new "orientations," and "cultural policies" with this or that "unifying" or "nationalizing" purpose in view is a long one, embracing every section of the country. This past week the Berlin Civic Opera came in for what is technically known in official circles as a *Säuberung*. The "cleansing" began with the summary ejection of the Social Democratic Generalintendant Carl Ebert, whose two year régime in Charlottenburg has been distinguished by several very stimulating artistic enterprises; and of the conductors Fritz Stiedry and Paul Breisach. The end is probably not yet. At any rate, Wilhelm Otto Lange, head of the erstwhile Volksoper on the Schiffbauerdamm, put into Ebert's shoes by the brown shirts who deposed the latter, is not to be his successor after all. At the present moment nobody can say for sure who will be. Things are in a state of confusion on the Bismarck Strasse, for on the heels of Ebert's going the executive committee of the Civic Opera quit in a body and the institution is at present more or less like a rudderless vessel, though a provisional intendant has been appointed in the person of Otto Krauss, who staged the Ring and a number of other productions. The impresarioship has been offered to Max von Schillings, who is at present trying to make up his mind as between this post and the Prussian Academy of Arts, which not long ago elected him as its head.

The conductorial situation at the Civic Opera is also still unclarified. Werner Ladwig, formerly of Schwerin, whose politics are congenial to such as make an issue of these things, has been retained. He can boast a routined efficiency in works of moderate exaction, but it is hardly likely that he would fit into Stiedry's shoes.

KLEMPERER AND BLECH TO GO?

The changes at the State Opera are still, to a large extent, matters of rumor and speculation. Report had it recently that all Jews and foreigners in the company were to be given their walking papers, but that Generalintendant Heinz Tietjen threatened to resign if so radical a step were taken. Whether Herr Tietjen can weather the gale remains to be seen. His retirement from the Staatsoper at this time would automatically create a rather anomalous situation at Bayreuth, where he is to be chief stage director this coming summer.

At all events, it has been noised about that prospective discharges will affect twenty-five per cent. of the State Opera's household. As these comments are written nothing more definite has transpired than that a few minor singers, such as Elfriede Marherr, Tilly de Garmo and Marcel Noe, will not outlast their present contracts. Furthermore, stage director Prof. Ludwig Hörth, is to be jettisoned and so, as was to be expected, is the redoubtable Otto Klemperer (who is said, when officially questioned on his beliefs and ideals, to have described himself as a "Kultur-Bolschevik"—a reply wholly characteristic of this original and audacious innovator). The fate of the popular Leo Blech is likewise sealed if the campaign of Jew-baiting is carried to its logical conclusion. He has been informed that he will go when the other Jews in the company go, and he was forbidden a few nights back to conduct a radio concert in Stuttgart for which he had been engaged.

HEIL, REGER!

Only a short time ago there were rejoicings in certain musical quarters of Germany that the dense and stodgy scores of the late Max Reger seemed to have gone out of style along with a number of other pre-war fashions in music and in art generally. Performances of Reger's works became increasingly rare and when a noted conductor resuscitated the turgid and contrapuntally overladen Variations on a Hiller Theme a few months ago, one Berlin critic pronounced this type of music hopelessly dated and out of keeping with present tendencies and ideals, while another reviewer went so far as to exclaim: "Twenty-five years ago the most German of modern composers was considered to be—Gold help us—Max Reger."

But the reactionaries who have now come into power are not going to let German concert-goers off as easily as that. Reger is scheduled for a recrudescence, whether the rank and file of music-lovers relish the pros-

(*Continued on page 32*)

Government Ousts Max Reinhardt

(*Special cable to the Musical Courier*)

BERLIN.—Max Reinhardt joined the increasing number of Jews deposed from music and theatrical posts on April 3 when he was ousted as producer-manager of the Deutsches Theatre here. The order was from the Prussian Ministry of Education, Art and Science.

Austrian Radio to the Rescue

VIENNA.—In its desperate struggle to keep the State musical institutions above water, the Austrian Ministry of Education has made several concessions to the Ravag, the Austrian broadcasting monopoly. The Ravag is the only organization able to help the State institutions and willing to finance them, if the latter will provide artistic forces and performances for broadcasting. Now the Ravag is offering 350,000 Austrian Schillings ($50,000) for the privilege of having the Academy Theatre (also a state theatre) at its disposal for broadcasting.

There is also a plan to rebuild the Academy Theatre for a sound film studio, where the general director of the Selenophone Co. will work. The Ministry is as yet not willing to accept the terms of the Ravag because of the inadequacy of the sum to cover the deficits of the numerous theatres, provincial institutions and music schools under State control, but there is hope of an understanding.

A. R.

French President Curtails Foreign Musicians in Paris

Activities to Be Cut Down Sixty Per Cent—Americans Affected—New Dancers Make Sensation—Eighty-five-year-old Baritone Active—Brailowsky and Lehmann in Impressive Recitals

By IRVING SCHWERKÉ

PARIS.—A decree has recently been signed by M. Lebrun, President of France, making a drastic cut in the percentage of foreign musicians allowed to work in Paris and the immediate vicinity.

The edict calls for a thirty per cent. reduction within a fortnight, twenty per cent. within a month and another 10 per cent. in two months thereafter, in all establishments not having special permission from the Labor Ministry, to retain thirty per cent. of foreign musicians in their jazz bands and other feature entertainments.

The decree deals a tragic blow to American jazz outfits, since they are the chief attractions at such emporiums of nocturnal festivity as Bricktop's, Florence's, the Café de Paris and others. Cubans, South Americans, Central European gypsies, Russians and Hawaiians are also affected, as the new law applies to "all orchestras of hotels, cafés, cabarets, restaurants, and other establishments for the sale of alimentary articles to be consumed on the premises, such as ballrooms, and dancing establishments."

One exception, however, is made, permitting not over thirty per cent. of foreign musicians in "orchestras playing special instruments, singing themselves, or accompanying other artists singing in a foreign language." And even then, the Labor Ministry reserves the right to veto.

Under the circumstances, it looks as though the only thing for foreign entertainers to do, is to go South, leave France, or start playing in the streets.

RUSSIAN DANCERS IN PARISIAN PREMIÈRE

Paris had a sensational surprise this week when Asaf and Soulamith Messerer, Russian dancers, appeared at the Théâtre des Champs Elysées. For some time, rumors about these young artists, products of the Soviet régime, had been circulated around town, and their recital was the signal for a capacity audience of curious spectators.

To say the Messerers came, stepped the light fantastic, and conquered, would be putting it mildly. The pair had not taken two turns before the enraptured public burst into applause, "bravos," and all the other expletives dear to Parisian enthusiasm. And kept it up all evening, ovationing the dancers all along the way.

The work of the Messerers defies description and comparison with other dancers. Possessors of technical perfection that enables them to devote their thoughts to the purely expressive features of their art, Asaf and Soulamith Messerer are the embodiment of youth, spontaneity, grace and spiritual lightness. They seem to have realized that much-talked of, but heretofore unrealized theory—the blending of the classical school with modern sensibility, and their performances, like so many currents of invigorating air, bring refreshing inspiration into an art that for a long time has been in need of renewal.

To tell of any one number on the program is beside the point, for each and all were so flawlessly thought out and performed that one is at a loss to say in which the interpreters were at their best. If the Messerers could be the very spirit of classical grace and refinement in Gluck's Melodie, and uproariously humorous in other numbers, they could also do amazing athletic-chorographic feats in still others.

Asaf Messerer belongs to the young generation of the Russian ballets. He was born in 1905, and until the age of sixteen had no idea of an artistic career. His athletic prowess won him many prizes, and becoming fascinated with the dance, he begged Gorsky, Russian ballet master, to teach him. From the outset, Messerer's unusual talent was evident, and a year later he became a member of the Moscow Grand Theatre ballet troupe. His sister, Soulamith, also a member and solo dancer of the same theatre, is a pupil of Tikhomiroff and Mme. Leontieff. In addition to her fame as ballerina, Soulamith is a champion swimmer, holding the world records for sixty, 100, and 200 meters.

The present tour is the Messerers' third in Europe, the previous appearances being confined to the Scandinavian countries.

FUGERE FOREVER

Maurice Lehmann, director of the Porte Saint-Martin Theatre, opened his twelve-week season of light operas with Rossini's Barber, the chief attraction of which was Lucien Fugere, eighty-five year young baritone. Maitre Fugere gives the lie to age, sings and acts like a man half his years. He seems always to be having the time of his life on the stage. What an example to the general run of artists (sic), who seem to be bored with themselves, their work and their audiences! Fugere's success is tremendous. People are nightly going wild over his acting and his songs, one of which is about the heart never growing old. Fugere's partners were Mlle. Feraldy (Rosina), André Baugé (Figaro), Capitaine (Almaviva) and Lafont (Basile). The staging is excellent, and Louis Masson, ex-director of the Opéra-Comique, does fine work as conductor.

(*Continued on page 27*)

Ban Toscanini and Others from Air in Germany

(*Special cable to the Musical Courier*)

BERLIN.—Intendant Stoffregen of the German Broadcasting Company was so incensed at the appeal made by Toscanini and other prominent musicians in New York to Chancellor Hitler in behalf of those whom Stoffregen terms their Jewish and Marxist professional colleagues, that he has forbidden broadcasting by German radio of any concert or phonograph record of theirs until a satisfactory explanation of their action is received from these musicians. P.

MUSICIANS PROTEST TO HITLER

NEW YORK.—Arturo Toscanini and ten other prominent musicians have jointly sent to Chancellor Hitler of Germany a cablegram of protest against his persecution of men of their profession for political or religious causes. The message follows:

Chancellor Adolf Hitler,
Berlin, Germany.
Your Excellency:

The undersigned artists who live, and execute their art, in the United States of America feel the moral obligation to appeal to your excellency to put a stop to the persecutions of their colleagues in Germany, for political or religious reasons. We beg you to consider that the artist all over the world is estimated for his talent alone and not for his national or religious convictions.

We are convinced that such persecutions as take place in Germany at present are not based on your instructions, and that it cannot possibly be your desire to damage the high cultural esteem Germany, until now, has been enjoying in the eyes of the whole civilized world.

Hoping that our appeal in behalf of our colleagues will not be allowed to pass unheard, we are,

Respectfully yours,

Those who signed the cablegram are:

Arturo Toscanini, conductor of the New York Philharmonic Orchestra.
Walter Damrosch, former conductor of the New York Symphony Society.
Frank Damrosch, director of the Institute of Musical Art.
Serge Koussevitzky, conductor of the Boston Symphony Orchestra.
Artur Bodanzky, conductor of German opera at the Metropolitan Opera House.
Harold Bauer, pianist and president of the Beethoven Association.
Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra.
Alfred Hertz, former conductor of the San Francisco Symphony Orchestra.
Charles Martin Loeffler, composer, of Boston.
Fritz Reiner, former conductor of the Cincinnati and Philadelphia Symphony Orchestras.
Rubin Goldmark, New York composer.

Toscanini's name heads the list of signers at his own request. The Italian conductor, it is learned, is contemplating withdrawal from his contract to conduct at Bayreuth this summer on account of his disapproval of the Hitler régime.

Leading Conductors Lose German Posts

BERLIN.—Following Fritz Busch's removal from the musical directorship of the Dresden Opera, for political reasons, similar dismissals have been reported from various parts of Germany. Alfred Reucker, intendant of the Opera, has also been sent away, and in Berlin the intendant of the Municipal Opera, Carl Ebert (as reported to the Musical Courier by cable) likewise, together with his principal conductors, Dr. Fritz Stiedry and Dr. Paul Breisach. In Leipsic Dr. Gustav Brecher, director and chief conductor of the Opera, shares their fate. Bruno Walter's experience in Leipsic, which probably means his permanent removal from the Gewandhaus, was followed by the cancellation of his Berlin Philharmonic concerts, by order of the Nazi authorities. A complete upheaval of German musical life appears to be in progress. Mahler's works are practically proscribed because he was a Jew.

T.

Royal Patronage for Covent Garden

LONDON.—The King and Queen have again granted their patronage to the season of Grand Opera at Covent Garden, beginning on May 1, and they have taken the Royal Box for the season.

C. S.

TENORS WHO HAVE MADE LOVE TO ME

Ordinary Human Emotions Lend Color to Scenes in Grand Opera, Say Leading Sopranos

By EMIL RAYMOND

ALL the world loves a lover; and none, perhaps, more than the opera audience, quick to respond to the grand passion, eager to acclaim a *tour de force* of personality that stamps the great singer. Opera audiences the world over love their Carmens, Mimis, Violettas, and other long-suffering heroines of the music drama. What about the artists who create the illusion? Are they, too, subject to the make-believe passion? Does Carmen in real life love Don Jose or Escamillo?

Consider for a moment the problems that beset your favorite soprano. Unlike her fellow artist of the theatrical stage, who may have a run of a year or more with the same cast, the opera singer has an extensive repertoire of which each opera may be presented only a few times a season and then with important changes in the cast. She may appear fifty times a year in America and abroad and never twice with the same tenor. Her fellow singers represent every nationality, language, race and temperament.

Under these circumstances the opportunity for varied expressions of personality could hardly be greater. Each engagement may bring forth something new and unexpected. In spite of rehearsals—sometimes because of them—accidents will occur. Some of the tenors she sings with will be ardent, others cold; many will be mature artists, a few will be tyros. And human nature is not to be suppressed by footlights and a painted scene. At a crucial moment operatic routine may give way to personal feelings; the rise of love or hate indicated in the score may be transmuted into a real emotion that audiences are not apt to overlook.

When True Love Bloomed

Not every soprano, it is true, can duplicate Maria Gay's experience in Carmen years ago at La Scala in Milan, when Zenatello sang the role of Escamillo; but there are other incidents, amusing, sinister, fateful, which keep operatic acting from becoming a bore. Miss Gay and Zenatello were young artists in the days of that historic Carmen; they had just met; they had fallen in love at sight, and this was the first time they were to sing together. Toscanini was conducting; little did he suspect what the second act would bring forth. There is the dance of Carmen, a love song and an embrace. Both singers forgot they were on the stage; the kiss went on and on. Toscanini signalled desperately with his baton; long measures of the music were repeated; the prompter hissed; the audience tittered. All to no avail. The lovers had forgotten that the opera existed. Finally other members of the cast came upon the stage to bring them to their senses, and the performance went on. They were married shortly after, and their happy life together is the best possible contradiction to the belief that stage love is an ephemeral thing.

The outcome of such an incident may not always be so pleasant, as is recounted by Anna Fitzu, former soprano of the Chicago Opera Company in the days of the great Campanini. The opera on this occasion was Lorelei in which there is a long and tender embrace between the principals in the second act. The tenor (who shall be nameless) had been sedulous in his attentions to Miss Fitzu, but as she was engaged to Andreas de Segurola his devotion was naturally unrequited. So ardent had he become, however, that the singer took pains to keep out of his way, but the second act embrace could not

MARIA GAY AND M. ZENATELLO in their favorite opera Carmen in which they sang at La Scala.

be avoided. Here the tenor had his opportunity. Carried away, perhaps, by the emotion of the role, he kissed Miss Fitzu with totally unwarranted fervor and with such violence that he left a visible mark on her neck. Furious and in terror at what her fiancé might say, the soprano rushed to Campanini in tears at the close of the act to complain of the tenor's conduct and exhibit the marks. Campanini assured her that he would tell Segurola the facts, and indeed it was only through his intervention that calm was finally restored to the troubled waters.

More often, however, principals aid each other in various ways to bring about a successful performance. Miss Fitzu tells of making her debut in Tosca in an Italian opera house with a company who were strangers and an audience that had never heard of her. The final duet calls for difficult singing on the part of the soprano, when the orchestra ceases to play and the singer is left entirely to her own resources. It was this passage which Miss Fitzu feared. The tenor, however, was a veteran of many years. Realizing the plight of the young singer, whom he called "such a little girl," he grasped her hand firmly at the opening phrase and held it until the difficult passage was triumphantly concluded. "It was the first sign of interest he showed in the entire performance," relates Miss Fitzu. "In the love scenes he might have been singing to a wooden post, but when it came to standing by a fellow artist who was 'on the spot' he came through with support that was more valuable than all the love making in the world."

Avoiding the Deadly Hiss

In a performance of Otello in Madrid, Miss Fitzu, then no longer new to stagecraft had an opportunity to reciprocate, although the tenor was a different one. She had heard much about the readiness of Spanish audiences to hiss a performer off the stage; but her own portion of the first act gave no cause for worry. The tenor, however, fell into disfavor at the outset, and the warning stir of the audience, sounding like the rustle of countless leaves, indicated the rising of the Spanish temperament. At the close of the act the tenor refused to appear before the curtain, knowing that he would receive nothing but hisses. With true American spirit Miss Fitzu insisted, and finally succeeded in dragging the reluctant artist before the footlights. The audience, realizing the generous spirit that prompted the action, gave them both a rousing reception, and the opera was repeated eight times in Madrid without a change of cast.

That singers are not always so considerate of their colleagues is told by Leonora Corona, American soprano of the Metropolitan Opera, relating an experience early in her career at Lisbon. The baritone who was to sing Scarpia to her Tosca was one of those distressing individuals who attempt to monopolize every scene. He had assured Miss Corona that with him in the cast there need be no worry; everything would go right. He was a good prophet; Miss Corona received an ovation at the end of the first act. But in the second—the murder scene, as is well known, is prepared by having Tosca discover the knife accidentally while Scarpia is at his desk writing out the promised pardon. "Imagine my astonishment," says Miss Corona. "when upon going to the table where the knife should be, I discovered it wasn't there. I knew it must be somewhere about, but where? The whole motivation of the action had to be changed. Instead of the idea of killing Scarpia coming to me suddenly at the sight of the weapon, I had to make it appear that I was planning the murder and

MARY GARDEN,
soprano of the Chicago Opera Company as Gismonda in the opera of that name.

look for the knife. But where was it? Time was short; the music was pressing; I swept things from the table. I was no longer acting, you may be sure; my agitation was genuine indeed. Finally the knife fell out of a napkin in which it had been folded, and just in time; Scarpia was already coming toward me when I got my hands on it. If it was a practical joke it came near ruining the performance."

An Unfortunate Contretemps

On another occasion Miss Corona had an opportunity of rescuing a performance of Tosca from what might have been disaster. "It was also in the murder scene," she relates. "I plunged the dagger into the villain, and as he fell rather clumsily a rip appeared in his breeches. Other audiences might have overlooked an unfortunate accident, but the Spaniards of Barcelona do not forgive clumsiness. They began a dangerous titter, and according to their custom would have vented their wrath on the helpless singer in spite of an admirable presentation of the role. He could not move, for that would have made matters worse. Still in character I took a step or two towards him and kicked him as if in hatred. This is not in the score, of course, but in doing so I managed to cover him with the tails of his official coat. The audience seemed to appreciate the extra bit of business, for when Scarpia took his curtain call he was received with cheers instead of hisses."

Practical jokes are frequent on the opera stage, and the great Mary Garden was once the victim of one that gave her an opportunity to show her fortitude. Singing Louise with Charles Dalmores she had just come to the aria *Depuis le jour*, which is preceded by a clasp of the hand. Dalmores, an inveterate practical joker, took advantage of this to slip into her hand a toy mouse, very furry and made of rubber. Miss Garden's horror may be imagined, but with Spartan courage she sang the aria to the end with it tight in her hand, not knowing if it were alive or not.

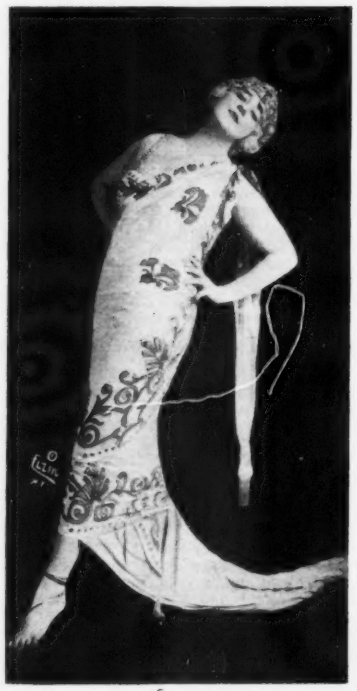
Sometimes the joke is not a practical one, being real indeed, and while it may have an amusing effect on the audience it is quite different to the artists. Such an incident is related by Gertrude Kappel, German soprano of the Metropolitan, as occurring during a performance of Die Walküre in a German opera house. In this opera the duel between Hunding and Siegmund comes to a climax when Brünnhilde appears hovering over Siegmund to defend him, and is followed a moment later by the enraged Wotan. Rising platforms are used to bring them high above the level of the stage. "On this occasion," says Mme. Kappel, "the machinery refused to work. Only my head and shoulders appeared above the stage, and Wotan was stuck in the same manner. The music went on, of course; there was nothing to do but make the best of it. But Siegmund became panic-striken. Not knowing what was wrong and fearing that the whole stage might collapse he fled into the wings, not even waiting to be killed. It was well that German audiences know their Wagner; otherwise they would never have understood what had happened.

Unfatherly Wotan

Mme. Kappel, whose married life is one of enviable happiness, tells of an ardent scene in the second act of Die Walküre which is not included in the best Wagnerian tradition. Some years ago she was engaged to sing the opera in a small German city. The Wotan was a fiery, irrepressible youngster who became devoted to the new Brünnhilde, but in the brief time allotted to rehearsal had little opportunity for a display of temperament. In the performance, however, he evidently decided to make the most of his chances. In the final act where he pronounces the curse on the fallen goddess his looks were languishing and his manner ardent; when she flung herself at his feet there was more than tenderness in the way he stroked her auburn hair. Finally he reached the point where, after having cast Brünnhilde into a deep sleep, the action requires him to kiss her gently in farewell as the great Farewell draws to its conclusion. Here the father of the gods behaved in a decidedly unpaternal manner; he showered kisses upon the prostrate Brünnhilde with unmistakable fervency. Mme. Kappel was helpless; unable to move or protest without making a mockery of the scene. So she endured what she could not avoid until the final notes brought the fall of the curtain. Fortunately her husband, who was an interested spectator, possesses a sense of humor. "A most realistic and moving performance," he commented; "one of the best of Die Walküre on record."

And to make complete the record of stage love as it develops on the other side of the footlights, Emma Calvé's story must be told of the celebrated tenor who always sang with a lozenge concealed in his mouth. In the tenderest scenes in opera it was his custom, says Calvé, to make use of the opportunity afforded by a close embrace to slip another lozenge between his lips.

LEONORA CORONA,
American soprano of the Metropolitan Opera, as she recently appeared as Aida.



ANNA FITZU
as Thais with the Chicago Opera Company, of which she was a leading member for years.

Gershwin's Second Rhapsody Receives London Première

Sir Hamilton Harty Conducts, Solomon Soloist—London's Concert Season Flourishes—Chamber Music Novelties—Dahlquist Sings—Noel Eadie in Broadcast Opera

LONDON—George Gershwin, known the world over as the concocter of hot and even sizzling tunes, once again drew an eager audience into the appropriately blue upholstery of Queen's Hall. In the same place "promenaders" have irresistibly wriggled to the accents of his Rhapsody in Blue; nearly two years ago the highbrows assembled for the ninth International Festival raised their eyebrows over his American in Paris; and now a properly mundane audience was asked to listen to this Second Rhapsody, played by Solomon (just Solomon, thank you) and conducted by Sir Hamilton Harty.

Someone called my attention to the presence of an inordinate number of pretty women, and indeed the average pulchritude was noticeably high. So was expectation—no doubt with reference to the renowned high temperature of the tunes. The Queen's Hall and the London Symphony Orchestra can hardly object to an influx of devotees from the Winter Garden (hallowed scene of Funny Face and other gay Gershwinisms), and there is no getting away from it—musical comedy attracts a greater percentage of blondes (metaphorically speaking).

But one felt that they had been lured to the Temple of Classicism on false pretenses. The program notes informed us that Gershwin wrote the piece in or about Hollywood, that his intention was to bring back a Western tan, a pocketful of moving-picture money and a "serious composition" to boot. One's mind reverted at once to the Serious Songs of Brahms (heard a few days before from baritone Dahlquist), for few composers have used this adjective in describing their works. Hearing the Second Rhapsody did make one serious, too—that is, it made one think. One might even say that it made one "blue".

GERSHWIN, SIBELIUS AND BERLIOZ.

No, American music as a cause did not take an upward leap, for all the noisy patter of those pretty hands. When Mr. Gershwin writes for the feet he is certainly original; when he writes for the head (or the heart) he shuffles back to Liszt or de Falla or wherever rhapsodies grow. And yet he is clever, with all his naive hankering after class, and the pianist can celebrate keyboard orgies to his heart's delight. Solomon in all his glory was on the job, but the Schumann concerto which he played earlier lingered longer in one's memory. Between the two works we were given yet another chance to appreciate Sibelius' Tapiola, but so far as I am concerned it could not be done. One critic says this symphonic poem "marks an epoch," another says it's a "laborious work." If I agree with No. 2 it may be because, in the words of No. 3 "Wagner's musical forests are sunny glades compared with these sombre depths." These Englishmen do take their pleasures sadly.

Sir Hamilton Harty, who labored for two and a quarter hours over this Gargantuan program, gave his best, and the evening's best, with Berlioz' Fantastic Symphony. What a man!

CONCERT SEASON PROSPEROUS

The liveliness of this musical season is amazing. The drearier the musical news from Berlin, the more depressing the outlook in New York, the more London seems to be profiting from the best of two worlds. True, the market has not quite the buoyancy of the pre-Christmas period, but considering that nobody has any money (or confesses to having any) the number of concerts is remarkable and the attendance excellent.

We are having the second visit from Moriz Rosenthal within two months, and Chaliapin last week is followed by Gigli two days hence. If the heavens are not full of fiddles (as the pre-Hitler Germans used to say), string quartets seem to grow on trees. The Busch outfit finished with really superb performances of Schubert's quintet and Brahms' sextet; the Léners with a mildly modern program—both, mind you, in Queen's Hall. Both Wigmore and Grotrian halls are busy, and even the almost defunct Aeolian has taken on a new lease of life. And this despite the rivalry of the new Broadcasting House, which has what is in some respects the ideal chamber music hall, with really "comfy" seats, a rising auditorium and soft, modernistic lights.

NOVELTIES

To live down its recent modernisms, the hall has been giving us Schumann and Bax this week (played by the Kutcher ensemble plus William Murdoch), while Prokofieff and Miaskowsky (one piano sonata each) have been heard from Friedrich Wührer at the Wigmore Hall. Prokofieff also had a first performance of his two-violin sonata at the Music Society (played by Alberto Poltronieri and Robert Söetens). It is a clever display of modern polyphony, very difficult to play and none too easy to listen to. And while we are on new works, let me mention some very charming new Folksong Studies for violin and piano by Herbert Hughes, played by May Harrison and the composer at the New Sunday Concerts in Grotrian Hall.

Harold Dahlquist, American baritone, has come back to London and shown that America has agreed with his voice. His singing of the Brahms Serious Songs—a real test for any singer—convinced his listeners that among the interpreters of today he ranks high, and some of his other Brahms, Schubert, and Schumann selections were even more successful.

A colleague in a very different field, namely Surya Sena, East Indian singer, has again charmed an audience (the Leighton House Society) with his individual art; and Elena Gerhardt has inaugurated a new enterprise, the London Lieder Club, which is to present, in the Dorchester Hotel, a number of song interpreters of international rank.

OPÉRA INTIME

Opera, while preparing its annual splurge at Covent Garden, is flourishing in queer nooks and corners of London's musical life. The Old Vic has restaged Ambroise Thomas' Mignon with its usual insouciance; the students of the Royal Academy of Music have dug up two operatic antiques, namely Pergolesi's Livietta and Trascollo (1734) and Dibdin's comic serenata The Ephesian Matron (1769), two *genre* pieces of charm (produced with Purcell's Dido and Aeneas in a triple bill); and, last but not least, the B. B. C. has given an excellent studio restoration of Mozart's Bastien and Bastienne and Der Schauspieldirektor, Englished by Eric Blom as The Impresario Perplext. In the last, Noel Eadie, the brilliant coloratura of Chicago Opera memory, distinguished herself as Prima Donna No. 1, ably aided by Elena Danieli and the veteran John Coates.

CÉSAR SAERCHINGER.

Dobrowen Re-Engaged to Lead Orchestra in San Francisco

New President of Musical Association to Be Chosen—Szigeti, Austral and Amadio Give Recitals

SAN FRANCISCO.—Through Peter D. Conley, manager of the San Francisco Symphony Orchestra, the announcement that Issay Dobrowen will conduct that orchestra throughout the entire 1933-34 season, has been issued. In the one just closing, Mr. Dobrowen was given leave of absence to do guest conducting in the East. While away his place was filled by Alfred Hertz and Bernardino Molinari.

SYMPHONY HEAD RESIGNS

J. B. Levison has asked that the Musical Association of San Francisco (which maintains the San Francisco Symphony Orchestra) accept his resignation as its president. It is said that because his personal affairs demand his entire attention, thus making it impossible for him any longer to devote the necessary time to the promotion of the symphony's interest, Mr. Levison decided to relinquish the position he has occupied since 1927. He has expressed the hope that his successor be appointed immediately, so that he may be relieved of his responsibilities. It is expected that the new head will be chosen from the members of the executive committee.

The Musical Association will shortly call a meeting to discuss future plans for the orchestra. During this past season an anonymous gift of $25,000 was received.

In the Opera House, Joseph Szigeti gave his first San Francisco recital. That he is expert in the art of program building was reflected in his choice of numbers, which were Brahms' sonata in D minor, op. 108, Bach's sonata in G minor (for violin alone), Debussy's sonata in G minor, Bloch's Nigun, Joseph Achron's Stempenyu, Suite and Kreisler's arrangement of de Falla's Spanish Dance from La Vida Breve. Szigeti is a master of style who bends energy to the creation of atmosphere and to nuances of tone colors. Each of the works he played was presented with eloquence to his audience. At the piano was Nikita de Magaloff, a musician of the first rank. Szigeti appeared here in the Oppenheimer series.

LARGE AUDIENCE GREETS AUSTRAL AND AMADIO

Altogether delightful was the joint recital given in the Opera House by Florence Austral, soprano and John Amadio, flutist. Mme. Austral has sung in San Francisco numerous times, both with orchestra and in recital, but her performance upon this occasion surpassed any of her previous concerts here. She was in excellent fettle. It would be idle to explain how she delivered each song, for every one was done with magnificent effect. Mr. Amadio showed himself to be a fine artist and virtuoso. His tone is one of mellow quality and he plays with distinction, assurance and skill. Both Mme. Austral and Mr. Amadio were recalled repeatedly and with enthusiasm by the large audience. This was the final event in the Conley artist series for this season.

DOBROWEN AND BLINDER IN SONATA PROGRAM

Among the outstanding events of the week was the sonata recital by Mr. Dobrowen and Naoum Blinder in the home of Mrs. Marcus S. Koshland. To hear him in the role of pianist proved a novel experience, and it is pleasant to report that Mr. Dobrowen's performance afforded not the least feeling of disappointment, since he immediately established himself as a keyboard exponent of accomplishment. In Mr. Blinder, Mr. Dobrowen had a worthy collaborator, for the ensemble of the two was ideal. The cool precision of Mr. Dobrowen's piano playing in the Mozart sonata in B flat major, No. 10 had a fine counterpart in the superb, non-sentimental phrasing of Mr. Blinder. Beethoven's sonata in G major, op. 30 and Dobrowen's own sonata in F sharp minor, op. 15 (composed when he was fifteen years old) were played with a rare degree of unity, technical mastery and spirituality.

C. H. A.

Coates to Return to Russia

LONDON.—Albert Coates, here for a short visit to fulfill guest engagements with London orchestras, denied the report that he had resigned from his Russian activities, reprinted as a rumor in the Musical Courier some time ago. Illiness is the real cause which prevented Mr. Coates' return to Moscow at the appointed time last August. This illness kept him confined in Riga, and for a time he had to undergo treatment in Berlin.

When he left Russia last spring Mr. Coates was offered the direction of all the Philharmonic orchestras in Russia, in addition to his duties as conductor at the Moscow Opera (Bolshoi Theatre). After spending his summer partly in New York, where he conducted the Stadium Concerts, and the autumn in his summer home in Italy, he proceeded to Riga and Reval on his way to Russia. He conducted both concerts and opera (notably several performances of Aida) in Riga, and also concerts in Reval.

He was about to leave for Russia when he suffered the attack which eventually sent him back to Berlin. Before his departure, however, he took part in the Riga celebrations in honor of the fiftieth anniversary of Wagner's death, conducting the earliest work on the program, the overture to Die Feen, with Wagner's own baton, preserved as a relic since Wagner's incumbency of the post of opera conductor in the Latvian capital.

WILL HONOR RIMSKY-KORSAKOFF

After a short convalescence in Italy, Coates has come to England and is again bound for Russia to resume his work in Moscow and Leningrad, and to prepare plans for the season of 1933-34. On the way he is booked to conduct Rimsky-Korsakoff's opera, Kitesh, in Reval and he is also expected to take part in the Rimsky-Korsakoff festivals to commemorate the twentieth anniversary of the composer's death in Russia. Before leaving London he is to conduct a performance of Elgar's Dream of Gerontius.

Asked about musical conditions in Russia, Coates said that there is a tremendous thirst for music among the masses. At the Moscow Conservatory there are now 2,000 students; a couple of years ago there were only 800. The new state buildings on the site of the demolished Church of the Redeemer are to include two halls, one to hold 15,000, and the other 6,000. In the latter the Moscow Philharmonic Orchestra (140 players) will give its concerts. As for the provincial orchestras, the only difficulty, Coates says, is the lack of instruments.

The most promising of the young Russian composers he holds to be Shostakovitch, pupil of Steinberg—a young man of abnormally frail physique, but of furious creative activity, and Julius Shaporin, whose last symphony he considers one of the most important works of this period.

C. S.

IN NEXT WEEK'S ISSUE

CREATING AN INTEREST IN PIANO STUDY

By Lucile M. Thompson

New Haven Forces Give Musical Satire

Dean Smith Conducts His Latest Work—Bach Society Formed

NEW HAVEN, CONN.—The New Haven Symphony Orchestra (under the baton of David Stanley Smith) gave the final two concerts of its season—the first an all-Brahms program, in which Efrem Zimbalist was the soloist in the concerto in D major; the second in which Dean Smith's new composition, 1929—A Satire, was given its first performance and Alexis Tcherkassky was soloist in several arias.

Dean Smith's opus, written in 1932, attempts to reflect the forced gaiety, the jingoistic and vivacious vulgarity, and the hint of idealism that were the attendant emotional factors of that year. Fully orchestrated, it is the work of a competent musician who has conceived an intellectual idea and executed it more cerebrally than emotionally.

The Woolsey Hall Series is over. The Civic Symphony, an orchestral organization devoted to semi-classical programs, re-introduced Anne D. Del Monico, singer, to New Haven audiences and Sibelius' Swan of Tuonela was given a highly creditable performance.

The Children's Symphony Concerts, conducted by Harry Berman, and explained by Hugh Smith, have successfully taken hold of the younger set. The last concert is to be held this month. Beautifully executed, the selections chosen have been invariably apropos.

A Bach Cantata Society has been formed with Richard Donovan, assistant dean of Yale Music School, as its leader. The Woman's Choral Society (Mr. Donovan, conductor) presented its annual program, singing a pleasingly varied program in five languages. Holst's setting of Tennyson's The Splendor Falls was the most impressive number, effective with its off-stage voices. As to the society, its pianissimos are its fortes.

E. Y. G.

American Works Dropped From Berlin Program

(Special cable to the Musical Courier)

BERLIN.—Werner Janssen, American composer, engaged to conduct the Berlin Philharmonic Orchestra on April 9, was ordered by the directorate to drop from the program two American works, Rubin Goldmark's Gettysburg tone poem and his own Louisiana suite, as well as a Borodin symphony. The reason given was that "we are having trouble with America just now." Mr. Janssen's protest against the elimination of the Borodin work was answered: "We have almost been at war and you cannot play Russian music." The Louisiana work has been restored to the program.

Fabien Sevitzky conducted the Berlin Philharmonic Orchestra in two American compositions on March 29. They were Arkady Dubensky's Fugue for strings and Edward Burlingame Hill's Sinfonietta. Both were cordially applauded.

P.

Soloists for Juilliard Performances

The performances of Bach's St. Matthew Passion, in which Albert Stoessel will conduct members of the Juilliard Graduate School on April 12 and 13, have alternating soloists. Those for April 12 are Josephine Antoine, soprano; Margaret Olson, contralto; Willard Young, tenor; Julius Huehn and Raymond Middleton, baritones; April 13, Florence Vickland, soprano; Janice Kraushaar, contralto; Charles Haywood, tenor; Harold Boggess and George Newton, baritones. Viola Peters will play the harpsichord and George Volkel the organ.

Philadelphia Music Club Holds Its Annual Luncheon

Mrs. Elmer J. Ottaway, President of N. F. M. C., Mayor Moore and Leonard Liebling Are the Chief Speakers

PHILADELPHIA.—The annual luncheon of the Philadelphia Music Club was held on March 23 in the ballroom of the Bellevue-Stratford, with the new president, Mrs. Ella Olden Hartung, presiding. More than 300 members and their guests were present. Following the president's greeting, Hon. J. Hampton Moore, Mayor of Philadelphia, gave an interesting talk in which he stressed the rapid progress the present city administration was making in cutting expenses and bringing about a sound financial standing for the city. Sylvan Levin, conductor and pianist, then gave a short talk which he said was his début in the field of public speaking, but was most appropriately made in Philadelphia where he had made his début in every other field of his art. Chief Caupolican, baritone of the Philadelphia Grand Opera Company, displayed his deep, rich tones in Chant Hindu by Bemberg and Earth Is Enough by Claude Warford, accompanied admirably by Lena Blanche Jones. Douglas Coudy, ballet master of the Philadelphia Music Club and formerly ballet master of the Philadelphia Grand Opera Company, appeared in two dances, a tango and a mazurka, disclosing notable grace and rhythm.

Mrs. Elmer James Ottaway, president of the National Federation of Music Clubs, and Leonard Liebling were the principal speakers. Mrs. Ottaway spoke of the importance of music and its appreciation, especially in these times of general depression, and of the great need of more music not only in the home, but in schools and colleges. Mr. Liebling, editor-in-chief of the Musical Courier, held the attention of everyone present throughout his entire address which was presented in a fascinating manner, combining humor and amusing anecdotes with serious subject matter. He deplored the ever increasing trend in this country to neglect music for the more spectacular forms of entertainment, and urged the women present to make every effort to bring men to a greater appreciation of music, and to remove their popular concept that to take any interest in this form of art stamps them as effeminate. He claimed that business clubs in various communities were ever ready to assist in any mercantile venture in their midst and boasted of their commercial accomplishments, but usually completely overlooked all opportunities for assistance in cultural projects.

PHILADELPHIA ORCHESTRA UNDER STOKOWSKI

For the Philadelphia Orchestra concerts of March 17, 18, and 20, Leopold Stokowski selected Rachmaninoff's The Island of the Dead, followed by the entr'acte from Mussorgsky's Khowantchina. Although this also was sombre, its character was sufficiently different from the first number to avoid any feeling of monotony, and was splendidly performed. The next number was of especial interest, as it consisted of three dances from a Hindu opera, The Festival of Gauri, composed by Joseph La Monaca, second flutist of the Philadelphia Orchestra. They were descriptive, and typical of the Hindu rhythms. The audience was warm in its appreciation, and Dr. Stokowski shook hands with the composer at the close of the number, drawing him to the front of the stage to share the applause. Götterdämmerung was a transcription by Dr. Stokowski of three excerpts, Siegfried's Rhine Journey, Siegfried's Death and Brünnhilde's Immolation, into an orchestral suite. As always, the Wagnerian numbers were given a forceful and masterly reading by the conductor, and fine execution by the orchestra.

During the intermission, Curtis Bok was introduced by Dr. Stokowski, and he spoke of a new plan to give to the many who, "this year have nothing but time" an opportunity to hear these concerts, and possibly by so doing gain renewed courage. Anyone desiring to donate anything toward this plan, may contribute any amount from a penny up, and for every dollar received, a "guest ticket" will be issued to some less fortunate person. The Friday afternoon audience made it possible for 101 guests to be present Saturday night. The Saturday night audience contributed enough for over eighty to attend on Monday evening.

HADLEY CONDUCTS PENNSYLVANIA SYMPHONY ORCHESTRA

The Pennsylvania Symphony Orchestra gave its fifth and last concert of the season at Scottish Rite Temple on March 19, with Henry Hadley conducting. The soloist of the evening was the Philadelphia pianist Josef Wissow, who gave a brilliant performance of the Liszt Hungarian Fantasia for piano and orchestra. Mr. Wissow exhibited a crisp and clear technic, excellent rhythmical feeling, fine dynamics and good tone. He was exceedingly popular, and was recalled time and time again.

Another special feature of this closing concert was the appearance of the Brahms Chorus (N. Lindsay Norden, conductor) singing first a motet entitled Charity, by Mr. Norden, written for soprano solo, chorus and orchestra. Florence Edna Kirk was the soloist, singing with true tone and fine diction and interpretation. Four Serious Songs of Brahms, arranged by Mr. Norden, followed and were beautifully sung.

The purely orchestral numbers on the program were the overture to Die Koenigskinder by Humperdinck, the Rimsky-Korsaffok Capriccio Espagnol, in which the solo cadenzas were finely played, and Dr. Hadley's own overture, Castle Enchanted, which was performed for the first time at this concert. This was an interesting and melodious number, expertly constructed and orchestrated. The composer received ringing applause.

JEAN-MARIE ROBINAULT IN GRADUATION PROGRAM

Jean-Marie Robinault, pianist and student of David Saperton, gave his graduation recital at the Curtis Institute of Music, on March 22, before an audience which filled every seat in the hall, and even with many extra chairs, there were some who could not be accommodated. This young Frenchman played with a forcefulness and assurance born of perfect confidence in a superb technic and a masterly conception. His program included the Bach-Busoni Chaconne, Variations on the name "Abegg," op. 1, of Schumann, Chopin's Barcarolle, op. 60, Rachmaninoff's arrangement of the Kreisler Liebeslied, L'Isle Joyeuse by Debussy, Schumann's Etudes Symphoniques, and three Liszt works, Ballade in B minor, Waldesrauschen, and Etude d'execution transcendante in F minor.

Jeanne Behrend, pianist and a graduate of the Curtis Institute under Josef Hofmann, gave her first public recital in the Academy of Music foyer, before a capacity audience on March 23. Miss Behrend revealed herself as a remarkable artist, even at such an early age. Her playing has virility, technical mastery, and artistry. Two preludes and fugues, Nos. 1 and 3 from Bach's Well Tempered Clavichord, Book 1, opened the program, followed by the tremendous Bach-Busoni Chaconne, all given superbly. Beethoven's Rondo Capriccioso op. 129 (A Fuss Over a Lost Penny) revealed delicacy of technical tracery, while the sonata, op. 111, of the same composer required almost every resource of the pianist. Every demand was met with ease, whether that of tone, nuance, dynamics, technical facility, or forcefulness. Brahms was represented by the Waltzes, op. 39, Capriccio, op. 116, No. 3, Intermezzo, op. 116, No. 4, and Capriccio, op. 76 No. 5. These also were given delightful interpretations and execution. The audience was so enthusiastic that the young pianist gave five encores.

ORMANDY LEADS PHILADELPHIA ORCHESTRA

Eugene Ormandy, conductor of the Minneapolis Symphony Orchestra, made his final appearance of the season as guest conductor of the Philadelphia Orchestra at the concerts of March 24 and 25. The program held four numbers—the seldom heard Wagner overture to Die Feen, Symphonie Fantastique by Berlioz, Prairie, a poem for orchestra by Sowerby, and de Falla's suite The Three-Cornered Hat. All were given with absolute fidelity to wishes of the composers as indicated in the scores. Ormandy conducts with sincerity and vigor, and received warm appreciation for his work. The Wagner number was quite unlike the later works of this master, yet revealed the "spark," and was pleasing. The Berlioz symphony was given a virile reading by Ormandy and a fine performance by the orchestra. Especially fine solo playing was done by Robert Bloom (English horn) and Marcel Tabuteau (oboe) in the third movement, and excellent work by the percussion players Messrs. Schwar, Podemski, Valerio and Kresse, in the same movement. The Sowerby composition held little of interest or pleasure, although the conductor did all possible to make it interesting. In some respects, the final number by de Falla, was the most enjoyable of the entire concert. This was given a spirited interpretation, which aroused the audience to a high pitch of enthusiasm.

HORATIO CONNELL HEARD

Horatio Connell, baritone, filled Casimir Hall to overflowing on March 27, when he appeared in the fifth faculty recital at the Curtis Institute of Music. Mr. Connell's artistic work is combined with a rare voice. His first group held Slumber On from the cantata It Is Enough, and Hat man nicht mit seinen Kindern from the cantata Schweigt stille plaudert nicht, both by Bach; and two Handel songs, Come and Trip It, and Hear Me! Ye Winds and Waves. These, superbly sung, were followed by six Schumann songs, of wide contrast, in which Mr. Connell shone interpretatively. Vier ernste Gesange by Brahms (Denn es gehet dem Menschen, Ich wandte mich, O Tod wie bitter bist du, Wenn ich mit Menschen) were given with feeling and artistry, as was the final group of four more Brahms songs—Der Tod das ist die kuhle Nacht, Ständchen, Auf dem Kirchhofe, and Wie froh und frisch mein Sinn sich hebt. Mr. Connell always has his voice under perfect control, but it is his power of interpretation which holds his listeners from the first note to the last of any number he sings. Harry Kaufman provided excellent accompaniments.

THE ITALO-AMERICAN PHILHARMONIC ORCHESTRA

The Italo-American Philharmonic Orchestra (Guglielmo Sabatini conductor) gave its final concert of the season on March 29 at Fleischer Auditorium before a large audience. The soloist was Jennie Canuso, lyric-coloratura soprano. The program was composed of numbers chosen by the subscribers, with the exception of the Malipiero transcription of a Sinfonie e Ritornelli from Monteverdi's Orfeo, which was given its American première at this concert. The request orchestral numbers were Der Freischütz overture by Weber, Dvorák's New World Symphony, Mr. Sabatini's own Rapsodia Abruzzese, and Les Preludes of Liszt. Mr. Sabatini gave the overture a spirited reading and followed this with a fine interpretation of the Dvorák symphony. Mr. Sabatini's composition had been heard at a previous concert this season, and well deserved the rehearsing. It is melodious and certainly successful from the audience's point of view. Les Preludes were also well read and played. Miss Canuso sang the aria Ah! fors e lui from Traviata with good effect, revealing a voice of nice quality. She has excellent poise and a pleasing personality, and not only was obliged to give an encore, but to repeat it. M. M. C.

Malipiero Violin Concerto Has Première in Amsterdam

Original Score Is Beautifully Performed by Viola Mitchell, American Artist, and Well Conducted by Monteux—New Work by Markewitch Rouses Divided Opinion—Vera Janacopulos and Harriet Cohen Score

AMSTERDAM—Malipiero's brand-new violin concerto had its first public performance at the Concertgebouw, Monteux conducting and Viola Mitchell, young American violinist, playing the solo part. Doubtless one should hear this work several times before judging it, but it is obviously a firmly constructed piece of writing, with an abundance of flowing melody, especially in the middle movement. It keeps an even balance between the *tutti* and solo parts and the chances for violinistic display are copious. This does not imply mere bravura, for even the passages which demand technical brilliance are not devoid of musical significance. The last of the three movements is strikingly original. A short opening *tutti* is followed by a long cadenza-like solo, which in turn is succeeded by an *adagio* for the orchestra leading into an *allegro* in which violin and orchestra merge for an impressive end.

Miss Mitchell acquitted herself admirably, arousing wonder among her hearers. She had already evoked warm enthusiasm earlier in the afternoon with a profoundly musical reading of Bach's superb E major concerto. Schumann's fourth symphony and Respighi's Fountains of Rome, the first and last items on the program, were given in Pierre Monteux' best style.

A DISPUTED NOVELTY

A little known symphony of Borodin was the opening number at a Thursday night concert and the audience had a nice, easy time listening to its guileless measures. What followed however—Rebus, by Markewitch, conducted by the composer—did not allow its hearers to rest, for it kept them busy either loving or detesting it. Such strong emotions are only awakened by something worth noticing; and this reviewer, for one, found it amazingly interesting and full of promise for the future. Despite the public's dual opinion, young Markewitch received much appreciative applause.

At the most recent Concertgebouw concert Darius Milhaud gave his Carnaval d'Aix, a fantasy for piano and orchestra, but with the best will in the world we could not see the reason for its performance. Franck's symphony, which Monteux conducts inimitably, was more to our taste.

Vera Janacopulos, eminent for her interpretation of Russian, Spanish and French songs, fully lived up to her reputation at her recital last week. Her program, entirely devoted to Russian music, showed her rich power of giving to each song its proper style. With her gifted accompanist, Yvonne Herr-Japy, she succeeded in arousing her hearers to much enthusiasm.

COHEN AND TERTIS

Lionell Tertis, viola player and Harriet Cohen, pianist, appeared in joint recital at the Music Lyceum, attracting an interested throng. Although the serious, but somewhat white-corpuscled sonatas of Delius and Bax missed their appeal, the soloists were not found wanting. Miss Cohen was heard in several solos, the Hymn-tune Prelude by Vaughan Williams, Coranto by Orlando Gibbons and Pavane by William Byrd. Her romantic leanings found a better outlet in Brahms' beautiful sonata for viola and piano, in which both artists gave a fine example of ensemble playing.

EVELETH VAN GEUNS

Gabrilowitsch Plays with Own Forces in Toledo

Recital Events Create Interest in Ohio City

TOLEDO, O.—Ossip Gabrilowitsch, pianist, and the Detroit Symphony Orchestra gave a brilliant concert as the second event in a series of concerts at the Toledo Museum of Art last month. The applause Gabrilowitsch received for his presentation of Rachmaninoff's second concerto in C minor attained ovational proportions. The audience continued the ovation until Gabrilowitsch, after innumerable curtain calls, played an encore. Victor Kolar, associate director, conducted the orchestra for this number. The orchestra, under Gabrilowitsch, gave splendid presentations of prelude to Die Meistersinger (Wagner) and symphony in D minor (Franck).

The London String Quartet also played a Toledo concert in the Art Museum series.

The Civic Music Association presented two artists in concerts last month. A beautiful voice, flawless technic and a gracious personality made the concert of Attilio Baggiore, American tenor, one which will be remembered long. His program included arias, songs by Liszt, Dvorák, Bemberg and modern American composers. Robert Macdonald furnished excellent accompaniment and played numbers by Chopin, Liszt and Strauss-Godowsky with artistry.

The program of Amri Galli-Campi, young American coloratura soprano, was replete with operatic selections. Miss Galli-Campi displayed a voice of much beauty, dramatic ability and great vitality in the arduous program given here. J. Harold Harder of Toledo accompanied the singer.

The program of the Don Cossack Russian Male Chorus brought to a triumphant close the first season of Town Hall concerts here. They sang for more than 2,000 persons, chants of the old Russian church, folk and peasant songs, ballads and popular selections. This concert marked the second appearance of the Don Cossacks and their unique singing in Toledo.

Twenty-one hundred persons packed the peristyle of the Art Museum to hear the joint concert of Corinne Rider-Reed, soprano, and Mary Huggins, pianist and head of the museum's music department, on a recent Sunday afternoon. Other concerts in the Sunday series were given by the Little Ensemble directed by Mlle. Charlotte Ruegger, and Nancy Robinson, pianist; Guyneth Freed Redman, pianist, Sidney Blitzer, violinist and Otto Sturmer, organist; DeVilbiss and Scott High School Orchestras, conducted by Bessie Werum.

St. Francis de Sales Cathedral is sponsoring the Cathedral Hour series of Sunday afternoon concerts. The first program was given by Delores O'Hearn, organist. Others scheduled for the series are: John Gordon Seely, J. Charles Kunz and Arthur Croley, organists; G. Avery Crew, Edgar Emerson, Arthur Denny, William Coyle, Pierce Phelan and Loretta Gens, vocalists and Sidney Blitzer, violinist. The Trinity and Cathedral Boys' choirs also are in the series.

Epsilon Chapter of Mu Phi Epsilon elected the following officers recently: Guyneth Freed Redman, president; Marana Baker, vice-president; Ruth Earhart, recording secretary; Florence Fisher, corresponding secretary; Margaret Rinderknecht, treasurer; Kathryn Clapp, historian; Dorothy Bell, warden; Lillian Paquette, chaplain; Helen Lease Sloan, chorister and Cecile Vashaw, alumnæ secretary. F. J.

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SAMPLE PROGRAM

1. Pieces en Concert...*Jean-Philippe Rameau* 1683-1764
   La Pantomime
   La Timide
   L'Indiscrète
   La Cupis
   Tambourins
   BARRERE, SALZEDO, BRITT
2. Menuet .....*Georges Valensin*
   Deep River .....*Negro Spiritual*
   Dorienne .....*Jules Mouquet*
   BARRERE, SALZEDO, BRITT
3. Stuecke im Volkston .....*R. Schumann*
   Piece en forme de Habanera.*Maurice Ravel*
   Granadina .....*Joaquin Nin*
   HORACE BRITT
4. Theme and Variations.....*Josef Haydn*
   Chanson dans la nuit.....
   La Desirade..... *Carlos Salzedo*
   Whirlwind .....
   CARLOS SALZEDO
5. Poem .....*Charles T. Griffes*
   GEORGES BARRERE
6. Children's Corner .....*Claude Debussy*
   Doctor Gradus ad Parnassum
   Jumbo's Lullaby
   The Doll's Serenade
   The Snow is Dancing
   The Little Shepherd
   Golliwog's Cake-Walk
   BARRERE, SALZEDO, BRITT
7. Sonatine en Trio.....*Maurice Ravel*
   BARRERE, SALZEDO, BRITT

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NEW YORK CONCERTS

MARCH 27

Pescha Kagan A recital of considerable interest, as betokening a fresh and individual talent in a young performer, was given by Pescha Kagan, pianist, in Town Hall before a cordial audience. This was Miss Kagan's New York début; and on the whole it was an unusually successful one. To her merits of adequate and even brilliant technical grounding, the young pianist adds a mature and serious conception of her music. The program was begun with two preludes and fugues from Bach's Well-Tempered Clavichord, Book I—those in E flat minor and C minor—and a Haydn Andante and Variations. Bach was played with an intimate quality, suffused with a certain individuality and poetic feeling that are the marks of personality in piano performance. The Haydn was performed with a crisp lightness of legato playing, an *ésprit* and verve that placed it successfully within the frame of its period. Chopin's sonata in B minor came next, worthily done, if not at all moments with an ideal proportion and structural unity. Some of Miss Kagan's *tempi* in this work tended to the slow side, and there was also in evidence a slight degree of sentiment where strength would have better befitted. Nevertheless, both her playing of this work and of an intermezzo and a rhapsody by Brahms, Albéniz' brilliant Triana and L'Isle joyeuse by Debussy confirmed the impression that hers is a talent of unusual promise. The audience, which included a delegation from Pittsburgh, the pianist's home city, was markedly enthusiastic and called for several encores.

MARCH 28

The New York Little Symphony The ballroom of the Hotel Plaza was the scene on Tuesday afternoon of the first of three musicales by the New York Little Symphony (Hans Bruno Meyer, conductor). The other two events are scheduled for April 25 and May 16. The first program offered Haydn's London Symphony, Suite (Saint-Saens), Mozart's ballet suite Les Petits Riens, three pieces by Albéniz entitled Aragon, Granada and Asturias; and the recitation by Paul Leyssac (of the Civic Repertory Theatre) of Brissot de Warville, a poem by Mrs. Townsend Phillips, with music by Mr. Meyer.

This chamber orchestra, made up of about twenty men, presents an ensemble of admirable shading, balance, and tone fusion. Mr. Meyer's readings are musicianly and partake of imagination without undue deviation from traditional interpretative outlines. Vitality and interest are elements never lacking in his projections. Mr. Leyssac gave an effective delineation to Mrs. Phillips' text, and the music of Mr. Meyer supplied an excellent tonal mirror of the poem. Cordial applause was the order of the afternoon. The audience included many prominent people, among them Mrs. James Roosevelt, mother of the President.

Philadelphia Orchestra Eugene Ormandy (chef of the Minneapolis Orchestra) conducted this concert of the Philadelphia Orchestra in Carnegie Hall, and added anew to the New York laurels which he had gained here earlier in the season at the head of the same brilliant symphonic body.

Ormandy is not only a technically gifted, secure, and authoritative leader, but also an interpreter of deep musical sensitivity, imagination, and stylistic variety. He directed Wagner's early overture, Die Feen, without trying to magnify the lesser importance of that work, by trying to reveal "hidden meanings," or stressing minor details for purposes of effect.

In Berlioz' Fantastic Symphony, Ormandy was put to the most severe test of the evening, for that music cannot sound its full intent unless the conductor is imbued with understanding, intuition, and sincerity. Berlioz here speaks in accents highly romantic, fanciful, "fantastic," and passionate. His music tells a story which its "program" explains in detail. That story stood preëminent in the message which Ormandy sought to convey. He put tremendous verve, impetuosity, and pictorial power into his reading. The orchestra responded with vim and feeling, and the result was a performance which won instantaneous and pronounced response from the listeners, who rewarded leader and players with whole-hearted applause.

Fine sense of color and inspiriting rhythmic drive were in the delivery of the dance suite from de Falla's The Three Cornered Hat, which closed the program in a blaze of brilliancy.

Preceding the Spanish music, came Leo Sowerby's symphonic poem, Prairie, based on Carl Sandburg's verses of the same name. It was the New York première of the work, which Mr. Ormandy had previously conducted in Minneapolis and Philadelphia.

Sowerby is a gifted musician and resourceful orchestrator who has written American music of distinct racial worth, but in the present score he is not at his best. The Sandburg poem tells of simple life on the mid-Western farm, the homely songs and dreams of the reapers and threshers, the natural beauties of the landscape. The listener should imagine himself far away from motor cars, telephones, railways, and radios, says a program note of the composer.

It was precisely the opposite with the listener who is writing these lines. He felt in the Sowerby music not the homeliness of the prairie farm, but the sophistication of the skilled composer writing in the modernistic orchestral idiom of Europe. The farmer of Sowerby seemed to have heard the songs of Honegger's Pacific 231 and Rimsky-Korsakoff's Coq d'Or, and to have listened in on the radio when the Philadelphia Orchestra played Mossoloff's Iron Foundry and the newest symphonies from Russia. There are some clever descriptive touches in the Sowerby score, and its orchestration is canny and tasteful, but the simple feeling and intent of the Sandburg lines are not reproduced convincingly in this symphonic translation. The audience received it with polite aloofness.

Elsa Alves Hunter and Elmer Zoller This was the fourth and concluding concert of the Lieder series which Elsa Alves Hunter, soprano and Elmer Zoller, pianist, have been presenting in the Barbizon-Plaza during the present season. The program devoted itself to music of Hugo Wolf. Mrs. Hunter sang twenty-one items, and numerous encores were demanded. The numbers included settings to texts of Mörike, Heyse, Goethe and Eichendorff. Mrs. Hunter's voice has the requisite richness of quality and emotional depth for the interpretation of this type of music, and she possesses also a flair for the dramatic which is tempered and governed by excellent taste and restraint. Mr. Zoller was a sensitive collaborator on the piano, supplying warmly expressive tone and musicianly insight. The audience, a large one, applauded unrestrainedly.

MARCH 29

Vladimir Horowitz A crowded house greeted Vladimir Horowitz at his Carnegie Hall recital, and applauded him to the echo, both in his regular program and the formidable array of added numbers.

The enthusiasm had legitimate cause, for the noted artist was in impressive form and gave interpretations of deep musical value, and continuous charm in touch, tone, and nuancing. There is no need to dwell anew on the Horowitz technic. It still is a marvel of pliancy, speed, endurance, and brilliance.

His clear and stylistic treatment of the Chaconne by Bach-Busoni opened the program in authoritative performance. Next came the Haydn E flat sonata, done with admirable transparency and continence. The prodigious playing of the Brahms-Paganini Variations aroused torrents of approbation. Schumann's Des Abends and Traumeswirren had warm tonal coloring and the proper tinge of romanticism in delivery.

A Chopin group closed the rousing recital, with the Barcarolle, F major Nocturne, two Mazurkas in C sharp minor, etched enchantingly; two Etudes, F major op. 25, and F major, op. 10, and the A flat Polonaise as a propulsive finish. The octave section of this last work was a hurricane of temperament and glamorous execution.

Pius X Choir The Choir of the Pius X School of Liturgical Music of the College of the Sacred Heart, New York, gave its second public concert at Town Hall, under the auspices of the New York State Chapter of the International Federation of Catholic Alumnae, for the benefit of a music scholarship fund. These singers are trained by Mother G. Stevens, R. S. C. J., director of the Piux X School, and were conducted on this occasion by one of the choristers, with Achille Bragers at the organ.

The choir specializes in Gregorian chant, the interpretation based on the traditions of Solesmes and especially on the training of the late Dom Andre Mocquereau, who visited the school in 1920 and 1922. Besides a number of selected chants, the program included motets by masters of classic polyphony. The complete list was as follows: Lucius Creator (Gregorian verses, mode VIII), polyphonic verses by Nicolaus Decius; Kyrie—Firmator Sancte, mode VI, Gregorian; Gloria cum Jubilo—Mass IX, mode VII, Gregorian; Beatus Homo (for two voices), Orlandus di Lassus; Sanctus—Mass XI, mode II, Gregorian; Alleluia—Multifarie, mode VII, Gregorian; Ave Maria (three voices), Palestrina; Alma Redemptoris, mode V, Gregorian; Lumen ad Revelationem and Nunc Dimittis, mode VIII, Gregorian; Pleni Sunt Coeli (two voices), Josquin Des Prés; Jubilate Deo, mode I, Gregorian; Est Secretum (six voices—two choirs), Oreste Ravanello; Tamquam Agnus (three voices), Vittoria; Dominus Jesus and Dominue Tu Mihi, modes II and V, Gregorian, respectively; Vere Languores Nostros (three voices), Antonio Lotti; In Monte Oliveti, mode VIII, Gregorian; O Vos Omnes, mode VIII, Gregorian; Jesu Dulcis (four voices), Vittoria; Our Lady Sings (eight voices—two choirs), from the manuscript of an unpublished cantata by E. L. Voynich, English composer residing in New York; Alleluia—Assumpta Est, mode V, Gregorian; Recordare, mode I, Gregorian; Veni Sancte Spiritus, mode I, Gregorian; and O Regem Coeli (four voices), Vittoria.

This concert was again a revelation of the pure beauty of great music when authentically and meticulously produced. The choir brought to their performance a purity of intonation and a technical finesse which convinced of their proficient schooling in and serious understanding of the Gregorian chant, in which some of them have been trained since they were mere children. The Piux X School was established sixteen years ago with the chief aim of realizing the principles of the reforms in Catholic Church music called for by Pope Pius X, especially in promoting the use and appreciation of the Gregorian chant; and this program was notable in that it presented the types of church music approved by Pius X and his successors. But aside from that, it was a rare opportunity for concert-goers to hear chants and antiphones which date from the time when speech (latin then being the language) and song were not unlike. And it was a performance not to be heard even in the cathedrals of this country, for the church has not yet completely propagated its rich musical heritage among its members. A large audience showed profound interest and approbation.

MARCH 30

Philharmonic Orchestra Arturo Toscanini did a clever and atmospheric thing when he juxtaposed at this Carnegie Hall concert of his orchestra, Mozart's first and last symphonies—written, respectively, by the boy composer in his ninth year, and the master, when he was thirty-three.

The early work, in E flat, is an astoundingly well made little score in three movements, with simple, ingratiating melody, and skillful and correct counterpoint. The *andante*, touched with genius, has genuine sentiment and characteristic harmonic and instrumental treatment which indicates the future greatness of the incomparable Mozart. Toscanini reduced his orchestra to about thirty players for this performance, and read the work with evident love and reverence.

He gave a superb interpretation of the Jupiter Symphony, in which that glorious message of genius revealed all its radiant tunefulness, elevated feeling, perfect construction, and variety of truly Mozartean moods. The audience gave the conductor and players a real ovation.

Victor de Sabata's "contemplative poem" for orchestra, called Gethsemane, and Berlioz' Benvenuto Cellini overture, were the concluding numbers, both done with endless nuancing of tone, suggestive pictorialization, and flawless execution.

De Sabata's opus was heard here previously in 1926, also under Toscanini. The music has religious annotations (not taken from the Evangelical text, however) and sets forth a series of devout and lofty reflections, somewhat in the Parsifalian manner of Wagner, and yet distinctly of Italian melodic origin.

Gerald Tracy Gerald Tracy, a young pianist who has studied with Josef Hofmann and also with Arthur Newstead, and who has held a Juilliard fellowship, made his début in Town Hall with considerable success. Inclining to the forthright and vigorous in his playing, Mr. Tracy showed also that he can command a legato tone of exceptional breadth and beauty when he wishes.

His program was an ambitious one, including the Busoni arrangement of Bach's mighty Chaconne, the Brahms sonata in F minor, op. 5; Ravel's Sonatine, and shorter works by Debussy and Liszt. Mr. Tracy's treatment of all these works was somewhat individual, suggesting that he has learned the secrets of piano mechanics, even if he is not yet altogether able to make technic the servant of his conception of a work.

Debussy's Soirée dans Grenade was, possibly, the least happy of his essays; the brittle Ravel work was more effective, but modern music seemed on the whole not suited to the performer's virtuosic style. His real forte, as was to be expected, was in the Liszt numbers (Sonnet of Petrarch in E major, Valse Oubliée, and Polonaise in E major); these were played with power and brilliance. At the close a number of encores were added, including works of Dohnányi and others. The audience was markedly cordial throughout the evening.

MARCH 31

Sandu Albu A first New York recital appearance was made by Sandu Albu, Roumanian violinist, in Town Hall. His eminent compatriot, Georges Enesco, appeared briefly in the program, playing the piano part of his own sonata in F minor. Carroll Hollister was at the piano for the other numbers, which included the concerto in A minor by Bach, Kreisler's arrangement of Mozart's Rondo in G, Wagner's Albumblatt in E flat, two excerpts from the violin transcription of Milhaud's tantalizing Saudades do Brazil, the Roumanian Folk Dances from Bartók's Transylvanian suite, and Ravel's virtuosic Tzigane.

The Enesco sonata, because of its composer's presence as co-interpreter, was the item of most interest. It is a free-flowing, rather rhapsodic composition, in three movements, marked respectively *Assez mouvementé*, *Tranquillement*, and *Vif*. Of neo-romantic character and strikingly lyrical, it is effectively written both for the violin and piano. The thematic substance lacks any very salient qualities. The performance, despite the composer's commanding presence at the piano, was not wholly successful, owing to the violinist's lack of certain stylistic requirements of ensemble playing.

The other numbers were played by Mr. Albu with excellent intonation and rhythmic

(*Continued on page 20*)

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Belshazzar's Feast by Walton in First American Performance

Choral Work by English Composer Acclaimed at Boston Symphony Concert—Loeffler's Evocation Also Given First Local Hearing Under Koussevitzky

BOSTON.—Belshazzar's Feast, by the young English composer William Walton, was performed for the first time in the United States at the Boston Symphony Orchestra concert of March 31. Dr. Serge Koussevitzky led the assembled forces, which included, besides the orchestra, the chorus of the Cecilia Society (trained by Arthur Fiedler) and a baritone soloist, David Blair McClosky. The performance was repeated at the concerts of April 1 and 3.

Walton's heavily scored work met with great acclaim from the audience following a rousing presentation. The music, based on a text from Isaiah, is legitimately exciting, at times blood-curdling. If there is a criticism in this respect, it is that the moments of contrasting quiet are not frequent or long enough. There are times, too, when one hears the Verdi of the Requiem, or the choral style of Constant Lambert in Rio Grande.

But these things are perhaps inevitable in a work of such scope (it takes forty minutes to play). For the most part the text is followed carefully; the music-making is sincere and inspired. There are brilliant sonorities for the chorus. And although the music is difficult to sing, it is comparatively lacking in dissonance.

For what seemed like a brilliant production, credit should be distributed among various hands—to Dr. Koussevitzky for his fervid leadership and musicianship; to Arthur Fiedler for his training of the chorus; to the chorus itself for first-rate singing; to Mr. McClosky for an intelligent and musical interpretation of the solo part; and of course to the men of the orchestra for carrying out assignments in virtuoso style.

LOEFFLER WORK APPLAUDED

At this same concert was another work new to Boston—Charles Martin Loeffler's Evocation for orchestra, women's voices and a speaking voice. This composition had been written for, and first performed at, the dedicatory exercises of Severance Hall in Cleveland two years ago. Beautifully performed by the Boston forces, it impressed hearers by its refined and delicate workmanship, its poetic imagery and the ingeniousness of the orchestration. The opening number at this concert was a Haydn symphony in E flat.

The Boston Symphony forces under Koussevitzky gave a matinee concert earlier in the week, on March 28, the program consisting of Mendelssohn's Hebrides overture, Brahms' third symphony, and Also Sprach Zarathustra by Strauss.

KREISLER IN THE VEIN

On March 26, Fritz Kreisler played at Symphony Hall. The audience, perhaps 2,000 strong, was yet the smallest Kreisler has faced here since the War. None the less, Kreisler, accompanied by the invaluable Carl Lamson, was in rare vein. His program, of a popular nature, included concerti by Bach and Mendelssohn, three Caprices by Paganini, and various Kreisleriana.

OTHER CONCERTS

Other concerts of the week: Ruth Culbertson, local pianist, at Jordan Hall on March 25. Her program listed Chopin's B minor sonata, Beethoven's in C major op. 2, and shorter works by Brahms, Debussy and Ravel. The Manhattan String Quartet at the Boston Public Library on March 26. The program, under the auspices of Elizabeth Sprague Coolidge, contained music by Beethoven, Debussy, Glazounoff, Mozart. The Boston University Orchestra at the College of Music, on March 28. Jacques Hoffman conducted music by Weber, Wagner, Tschaikowsky, and a symphony by Hisato Ozawa, student at the college. David Blair McClosky was soloist in the prologue to Pagliacci. Chamber concert by the Radcliffe Musical Association at Radcliffe College, Cambridge. Works by Rameau, Handel, Bach and the ubiquitous but always gratefully received Brahms enlisted the services of Elizabeth Worcester Beaman, soprano, Georges Laurent, flutist, Bernard Zighera, cellist and Raymond Coon, pianist, as assisting artists.

JUVENILE CONSERVATORY OF MUSIC

Recent programs given at the Juvenile Conservatory of Music, in Dorchester: on March 19, Clara Shear, soprano, Spinoza Paeff, violinist and Evelyn Borofsky, pianist; on March 26, Cyrus Ullian pianist and Lewis Reed, violinist, in sonatas of Beethoven, Brahms and Franck.

LONGY SCHOOL

At the Longy School in Cambridge: on March 21, Helen Grant, contralto, accompanied by Edwin Biltcliffe, Leo Litwin, pianist and Paul Mimart, clarinetist, accompanied by Mrs. Chester B. Humphrey; on March 28, Helene Diedrichs, pianist and Einar Hansen, violinist, in works of Mozart, Beethoven, Bach and Brahms.

NOTES OF ARTISTS

A. George Hoyen, graduate of the New England Conservatory, led the orchestra of the Massachusetts Institute of Technology in a concert at the institute on March 19 . . . James Friskin of the Juilliard School was the speaker at the meeting of the Boston Pianoforte Teachers' Society at Steinert Hall on March 17 . . . Nicolas Slonimsky led his Boston Chamber Orchestra in a concert at Andover Academy on March 10. On the program were a Honegger suite and a group of characteristic pieces by the conductor. M. S.

Rosa Ponselle Sails for Continental Début

Rosa Ponselle, soprano of the Metropolitan Opera Company, sailed for Italy, April 1, on the SS. Rex. Although the American singer has been in opera for fourteen years and made many visits to Italy, the land of her ancestors, and to France, this visit will mark her professional début on the Continent. In May, Miss Ponselle is to appear at the International Festival in Florence in the opera La Vestale, which she sang at the Metropolitan for the first time in 1925 and for several subsequent seasons. Early in June, she goes to Paris for her first engagements in the French capital.

Miss Ponselle intends to spend her entire summer in St. Moritz, Switzerland, again dividing her time between rest and sports, and the preparation of the role of Carmen and new programs for next season's concert tour which will take her throughout the United States and Canada. October will find the singer back in America.

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THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised Provisional List, Subject to Addition and Correction

NOW IN PROGRESS*

To May 10	Leipsic (Wagner's Birthplace)	Wagner Festival (Operas and Concerts)
To September 15	Leipsic	Wagner Commemorative Exhibition

APRIL-MAY

April 8—10	Aachen	Fifth Rhenish Music Festival
April 17—September 9*	Stratford-on-Avon	Shakespeare Festival (Symphony Concerts on Sundays)
April 22—23	Dortmund	German Sängertag
April 22—June 5	Florence	Maggio Musicale
April 30—May 4	Florence	International Music Convention
May (all month)	Florence	Maggio Musicale Fiorentino; and (to May 4) International Music Congress
May 1—June 10	London	Covent Garden Opera Season
May 8—12	London	London Brahms Festival (B.B.C.)
May 8—13	Dublin	Feis Ceoil (All-Ireland Music Festival)
May 15—19	London	London Musical Festival (B.B.C. Koussevitzky)
May 16—21	Vienna	Brahms Festival (Gesellschaft der Musikfreunde and German Brahms Society)
May 7 (Brahms' birthday)	Hamburg (Brahms' birthplace)	Brahms Commemoration
May 28—June 18	Vienna	Festival Weeks, Brahms Commemoration, Opera, Concerts, etc.
May 6—8	Berlin	Brahms Festival (Singakademie)
May 12 onwards	Hamburg	Brahms Festival
May 16—18	Berlin	Brahms Festival (Chamber Music)
May 13—17	Würzburg	Brahms Festival
May 22 (about)	Bonn	Bonn Music Festival 1933
May (middle) to June (middle)	Berlin	Wagner Cycle from Liebesverbot to Parsifal (Staatsoper)

JUNE

Till June 9 (continued from May)	London	Covent Garden Opera Season
Till June 18 (continued from May)	Vienna	Festival Weeks
Till middle of June (continued from May)	Berlin	Wagner Cycle
June (beginning)	Bonn	Beethoven Week
June 1—July 31	Dresden	Wagner Commemorative Exhibition
June 5—10	Canterbury	Canterbury Cathedral Festival
June 9—14	Amsterdam	Eleventh Festival of the International Society for Contemporary Music
June (middle) to July (middle)	Dresden	Opera Festival—Weber, Wagner, R. Strauss (Première of Arabella)
June 16—18	Cassel	9th German Reger Festival
June 18—22	Dortmund	62nd German Tonkünstlerfest
June 24—30	Würzburg	Twelfth Mozart Festival
June 24—July 2*	Paris	French Music Week

JULY

To middle of July (continued from June)	Dresden	Opera Festival, Wagner Exhibition
July 18—August 28	Munich	Wagner Festival
July 21—August 23	Munich	Mozart Festival
July 17—29	Haslemere (England)	Festival of Old Music (Dolmetsch)
July 21—August 19	Bayreuth	Wagner Festival (50th Death Anniversary)
July 27—30	Zoppot (Germany)	Forest Opera (Fidelio)
July 28—August 31	Salzburg	Salzburg Festival

AUGUST

Till August 28 (continued from July)	Munich	Wagner Festival, Mozart Festival
Till August 19 (continued from July)	Bayreuth	Wagner Festival
Till August 31 (continued from July)	Salzburg	Salzburg Festival
August 1—6	Zoppot	Forest Opera (Tannhäuser)
August 5—September 30	London	Promenade Concerts
August 7—11	Wrexham (N. Wales)	Welsh National Eisteddfod
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England)	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Dortmund	German Bach Festival
October 26-27	Sheffield (England)	Sheffield Musical Festival

* These events are not repeated under the following month headings.

Alabama Federation of Clubs Holds Convention in Mobile

MOBILE, ALA.—The Alabama Federation of Music Clubs held its annual convention in this city, March 23-25, with Mrs. Reid Lancaster, state president, presiding. This was the seventeenth annual conclave of the Alabama Federation, and a memorial hour was dedicated to the late Weenonah White Hanson (Mrs. Victor Hanson), founder of the organization. Mrs. George Houston Davis, of Birmingham presided at this service, and Mrs. James Bowron delivered an address, as did Mrs. J. H. Tayloe, of Uniontown. Mrs. Lancaster in her annual address, congratulated the musicians of the state on having carried on so nobly this year in the face of many discouraging conditions, and said that the recompense came in the realization that the things of the spirit had not perished. A most encouraging fact was the federating of ten new music clubs that had been established in various sections of the State during the year.

PAGEANT IS FEATURE

The hospitality of this historic old Gulf City, was extended without limit to the visiting musicians. Speeches at the annual luncheon were made by Mrs. J. F. Hill, Memphis, president of the Dixie District; Mrs. Carrie M. Dickens, Mrs. Davis, Mrs. Key Murphree, Mrs. Wade Carlisle, and Mrs. O. G. Heistand, of St. Petersburg, Fla. J. Clarendon McClure, of Mobile, second vice-president of the federation, Mrs. J. R. Crosby, Mobile, and Mrs. Kyle Elliot, Huntsville, were also heard.

Miss Minnie Black, president of the Mobile Music Teachers Association, held a round table discussion of music in her home. A pageant, Music in the Home was presented by Mrs. J. R. Crosby. An organ recital was played by Alonzo Meek, of Selma, and a choir festival was held under the direction of J. Clarendon McClure.

A concert was given the first evening of the convention by a trio from the Alabama Association of Chamber Music (Georges Ryken, director). The young members of this ensemble were Joseph Petranka, violin; Maurice Held, cello; Willie Mae Howell, piano; and they played trio in B flat major, op. 97 (Beethoven) and trio in D minor, op. 32 (Arensky), evidencing good musicianship and excellent coördination. A. G.

Louise Bernhardt Weds

BOSTON.—Louise Bernhardt, operatic and concert mezzo-soprano, and H. S. Hillyer were married on April 1 in the Chapel of the First Unitarian Church of this city. Miss Bernhardt has sung with the Chicago Civic Opera and with Fortune Gallo's San Carlo Opera Company. Mr. and Mrs. Hillyer are to spend the summer at Tokeneke Park, Darien, Conn.

Wyman New President of Cincinnati Conservatory

CINCINNATI, O.—Philip Wyman, vice-president of the Baldwin Piano Company, was elected president of the Cincinnati Conservatory of Music on April 2. His predecessor in office was Robert A. Taft, son of the late president.

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Journal d'Anvers

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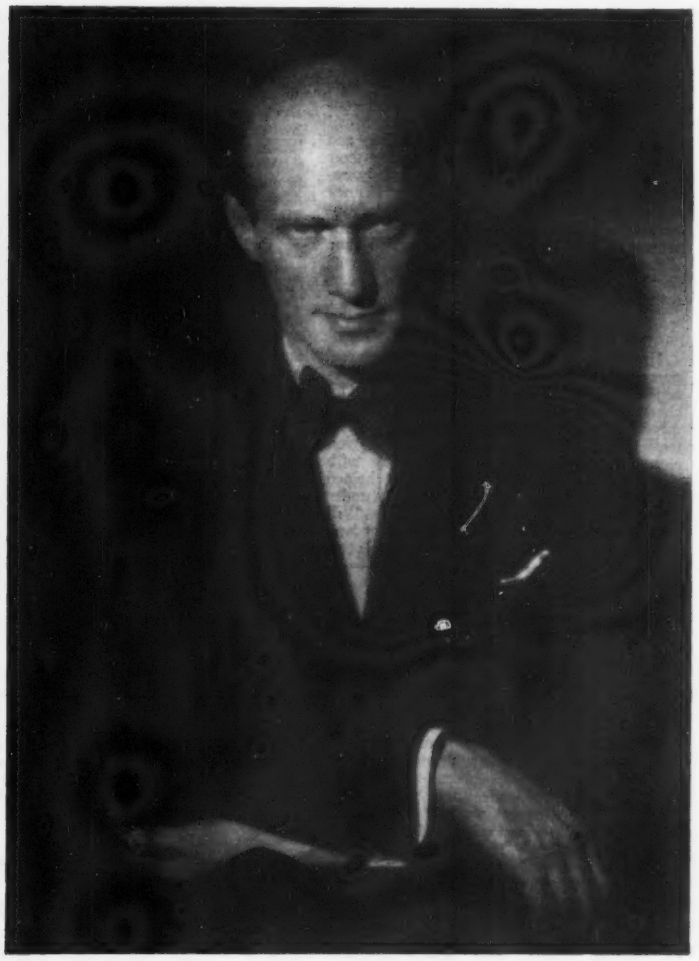
Lert can get all the effects and nuances he wishes out of an orchestra that doesn't know him.

Candide

His interpretations were of the greatest beauty and precision. The evening will remain in the memory as brilliant and extraordinary.

Courier Musical

He is equally at home in the mastery of the delicate as well as the dynamic moments. Lert was given a tremendous reception—and he deserved it.



Figaro

Richard Lert is a conductor of temperament and authority.

Temps

Richard Lert has already given proof of his extraordinary talent as a conductor.

Comoedia

A true musician and leader.

Monde Musical

He got out of the orchestra interpretations of the very highest order.

OSLO

Philharmonic Orchestra, December, 1932; March, 1933.

Nationen

An eminent conductor. His concert was a real festival of music.

Tidens Tegn

Lert conducted with a power and intensity that placed the audience completely under his ban.

Morgenposten

A leader with imagination and the greatest sensitiveness.

Arbeiderbladet

An undivided pleasure. Applause that ended in a real ovation.

Tonekunst

He completely hypnotized the musicians.

Morgenbladet

The Philharmonic orchestra had one of its greatest evenings. It was like a symphony under the great conductors of the rank of Bülow, Nikisch, Weingartner, Furtwängler, Walter.

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Gabrilowitsch Given Temporary Farewell by Cheering Capacity Audience

DETROIT, MICH.—Ossip Gabrilowitsch, beloved in Detroit as man and artist, lent color and distinction both as soloist and conductor in making the final pair of symphony concerts by the Detroit Symphony Orchestra, March 2 and 3, unforgettable in their brilliance. There exists between Detroit music-lovers and Mr. Gabrilowitsch the finest of feelings, comparable perhaps to the love of children for their father. Twice the audience paid a standing tribute to him, first when he walked across the stage and then when he finished the playing of the Rachmaninoff concerto. The cheering and plaudits continued until Auld Lang Syne was played and the audience reluctantly left Orchestra Hall pondering and hoping that the orchestra would be enabled to continue its concerts next season.

Gabrilowitsch was in his prime and gave the Rachmaninoff second concerto for piano and orchestra in C minor a masterful reading. He carried his audience with him and richly deserved the ovation they gave him.

The program opened with the Handel concerto in C major arranged by Felix Mottl and gave the strings—Schkolnik, King and Miquelle—a fine opportunity to display their excellent musicianship. They were duly rewarded by the audience. The César Franck symphony in D minor was the second number and stood as a monumental tower to the prowess of Gabrilowitsch's directing. Victor Kolan conducted while Gabrilowitsch played the Rachmaninoff concerto. The house was sold out.

POP CONCERT DRAWS STANDEES

Hundreds were turned away and several more hundreds were standees at royal reception given the Detroit Symphony Orchestra at its final pop concert under the direction of Mr. Kolar, March 4 at Orchestra Hall. The symphony's choir, numbering close on to 200 mixed voices, together with an exceptionally popular program helped make it a festive night. The choir (under Mr. Kolar) sang Bach's choral, Here Will I Stay Beside Thee, Luck's Sanctus and Benedictus from Mass in A flat and two charming Canadian folk songs in a distinguished manner.

The orchestral program opened with Luck's Victory March, dedicated to President Roosevelt, continuing with Auber's Massaniello and Bizet's Carmen Suite, and Borodin's Polovetzkian Dances from Prince Igor finished the first half of the concert. The Borodin number was augmented by the choir's singing of the composer's own choral of the score. The second part of the program included Sibelius' Finlandia and Weinberger's polka and fugue from Schwanda. The orchestra never played better and the audience acclaimed them until they played their *au revoir* salute, Auld Lang Syne. Thus ended the Detroit Symphony Orchestra season, with the regular number of concerts given in a shorter space of time.

AMERICAN WORKS PRESENTED

The Music Study Club of Detroit, under the chairmanship of Mrs. Maurice Benyas, gave a program dedicated to American composers, March 7, at the YWCA. Henry T. Burleigh's Negro spirituals, By and By, Swing Low Sweet Chariot and I Stood by the River Jordan, were sung by Mrs. Charles Alpern in a well poised manner. Mrs. Emery Monash was an able accompanist. Frederick Abel, intimate friend of the late Edward MacDowell, gave several interesting anecdotes of their friendship during student days, one of which treated on a meeting with Brahms. Two piano solos, Charles T. Griffes' Barcarolle and MacDowell's Hexan Tans, were played by Mrs. Harry Platt. A one-act play based on Edward MacDowell's To a Wild Rose, arranged by Edith Lowell and directed by Mrs. Walter Lichtenfield, was a poetical idea dramatized and well carried out. The scene is laid in the music room of the MacDowell home and included in the cast the following characters: Edward MacDowell portrayed by Mrs. S. L. Trigg; Mrs. MacDowell, Mrs. J. M. Berris; The Wild Rose Fairy, Majorie Simon. The piano and violin parts were played by Mrs. Trigg and Arline Closson respectively. There was a large, appreciative audience.

R. C. B.

Birmingham Hears Varied Programs

Civic Orchestra and Chorus to Mark Music Week

BIRMINGHAM, ALA.—The Birmingham Music Club presented an arrangement of Parsifal at the morning musicale, with Mrs. Leonard T. Beecher, dramatic reader, giving Oliver Huckel's poem, arranged in cantilena form for voice and piano, with Edna Gockel Gussen playing the music. This arrangement for voice and piano was made by Tina Mae Haines, and dedicated by the author to Isabel Garghill Beecher, who read it for the club. The program will take rank as one of outstanding beauty and significance in the club annals.

The Aeolian Choir (under the direction of Vernon Noah), with Minnie McNeill Carr as organist, gave a Sunday sacred concert at the South Highlands Presbyterian Church. The first two numbers were chorales of the sixteenth century (sung in Latin) by Palestrina and Anerio. There were selections from Russian literature; Schubert's Omnipotence; and Gounod's O Divine Redeemer. Concluding numbers were by American composers. Mrs. Carr offered two organ solos from the Gothique Suite of Boellmann. The solo parts were taken by Edwin Rush, tenor, Eleanor Matthews and Mrs. Burnett Downs, sopranos.

The Young Musicians Group presented Gordon Moon, pianist and Stephen Dill, violinist, with Alice Ragadale, accompanist, in concert at the Birmingham Conservatory of Music.

The Birmingham Music Teachers Association held its monthly meeting at the studios of WAPI, with Mrs. I. W. Luke as leader. Beatrice Tate Wright played Liszt's concerto in E flat major, with Jesse Walker playing the orchestral part on a second piano. Laura Weaver read a paper on Liszt, and Eugenia Wilkerson Shook, violist, and Katherine Tierce, pianist, contributed numbers.

Plans for celebrating Music Week have already been formulated here. The Birmingham Civic Symphony Orchestra (Dorsey Whittington, conductor) will give a concert, and a chorus of 400 trained voices is to sing with the orchestra. Corrie Handley Rice is general chairman of the Music Week celebration. Chairmen for other events include Mrs. I. W. Luke, Mrs. W. G. Montgomery, Mrs. I. N. Sharpe, Jesse Walker, Mrs. James Bowron, Leta Kitts, Mrs. R. C. Woodson, Mrs. E. B. Teague, Alice Graham and Dorsey Whittington.

Mrs. J. W. Luke, Mrs. James Bowron, Mrs. R. C. Woodson and Mrs. George Houston Davis attended the Alabama Federation of Music Clubs convention in Mobile.

The Woman's Choral Organization, (Edna Gockel Gussen, director) and Lincoln Newfield, basso, were presented in concert at the morning musicale of the Birmingham Music Club. Soloists for the choral number were Eve Girardi Coulliette and Mrs. Burnet C. Downs. Lincoln Newfield sang the Eliland Song Cycle, by Von Fielitz.

A. G.

Soloists and Events for Ann Arbor May Festival

The annual Ann Arbor May Festival maintained by the University Musical Society of Ann Arbor, Mich., will take place this year on May 17, 18, 19 and 20. There are six concerts—Wednesday and Thursday evenings, Friday afternoon, Friday evening, Saturday afternoon and Saturday evening. The schedule includes the world première in concert form of Merry Mount, opera by Howard Hanson, with libretto by Richard L. Stokes, to be conducted by Dr. Hanson; William Walton's Belshazzar's Feast; and Harvey Gaul's Spring Rapture. The soloists are Nina Koshetz, Grete Stueckgold and Leonora Corona, sopranos; Rose Bampton, contralto; Frederick Jagel, tenor; John Charles Thomas, baritone; Chase Baromeo, bass; Jascha Heifetz, violinist; Guy Maier and Lee Pattison, two-piano recitalists; and Palmer Christian, organist. There will also be the University Choral Union of 300 voices, the Chicago Symphony Orchestra, and the Young People's Festival Chorus of 400 voices. Earl V. Moore is musical director of the festival; Frederick Stock, orchestral conductor; Howard Hanson, guest conductor; Eric DeLamarter, assistant conductor; and Juva Higbee, young people's conductor.

St. Louis Orchestra Closes Fifty-third Year

Golschmann Leaves for European Holiday

ST. LOUIS, MO.—The fifty-third season of the St. Louis Symphony Orchestra was brought to a brilliant close on March 25, with Vladimir Golschmann offering Smetana's Bartered Bride overture; the nocturne and scherzo from Mendelssohn's Midsummer Night's Dream; the prelude to Wagner's Die Meistersinger; and the Brahms C minor symphony. The orchestra was at the peak of efficiency, and Golschmann's conducting brought the audience to its feet at the close of the concert. The ensuing demonstration lasted until the conductor had reappeared from the wings a dozen times. Just before the intermission, Golschmann addressed the audience, thanking it for the enthusiasm displayed throughout the season, and urging immediate subscriptions to insure the orchestra for the coming year.

ORCHESTRAL CAMPAIGN OPENED

On March 27, a corps of 300 of the city's most prominent women began a campaign for the continuation of the orchestra. The Board has decided to make a drive for seat subscriptions to the amount of eighty per cent. of the Odeon capacity, before beginning the solicitation of the guarantee fund. The first meeting of the women solicitors, held March 30, revealed satisfactory progress and the diligent workers are bending every effort, with the "never say die" spirit uppermost in their minds, determined that this second oldest symphony orchestra in America will not have its time-honored record broken.

Mr. Golschmann left for New York on March 26, where he conducted a concert for unemployed musicians at the Metropolitan Opera House on April 4, before sailing for France to spend the summer.

RECITALISTS WELCOMED

E. Robert Schmitz was heard in recital in the French Room of the Coronado Hotel, March 26, offering a program of old classics and Debussy. He delighted a large audience both with his fine pianistic art and his interesting comments concerning the various programmed numbers. At the end of the program Mr. Schmitz added several additional works of Debussy requested by members of the audience. An informal tea followed the recital, which was sponsored by the Violet Duncan Piano School.

Madeleine Monnier, gifted French cellist, appeared at the Park Plaza on March 25, under the auspices of the Alliance Française. A large gathering enjoyed the informal affair, which was devoted to French music with explanatory data given by the artiste.

John Halk gave the last in his series of violin recitals on March 23 at the Coronado Hotel. The program was devoted to Mozart, Beethoven and Brahms, with the accomplished pianist Corinne Frederick assisting as co-artist.

O. C.

Ljungberg Entertains on Boat

Eighty guests were entertained on the SS. Kungsholm by Goeta Ljungberg prior to her sailing on April 1. Among them were the Swedish Consul, Dr. Alexander Lundbeck and his wife, Dr. and Mrs. Gustav Sundelius (Marie Sundelius), Mr. Sturani, Mr. and Mrs. Watts, Mr. Galisch, Edward Ziegler and Mrs. Ziegler. Mr. Villa, Mrs. Florence Foster Jenkins, Dorle Jarmel, Mr. and Mrs. Fitzhugh W. Haensel, Dr. and Mrs. H. Heving, Josephine Vila, Katherine Morreale and Frank Wenker.

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"We must be forgiven an immoderate haste to place upon her brow the ease and authority of a Branzell. Her voice is full, warm, rich in overtones, satisfying in whatever range she places it."—*Gustav Davidson, New York Daily Mirror.*

"A fresh and agreeable voice and an unaffectedly attractive presence."—*Lawrence Gilman, New York Herald-Tribune.*

"The quality of the voice and past accomplishments of the singer justified her engagement."—*Olin Downes, New York Times.*

"A voice which certainly will give her a high place among present-day contraltos. It is of great richness and beautiful in quality."—*Samuel L. Laciar, Philadelphia Public Ledger.*

"A splendid Erda. Another voice of strength and certainty."—*Henry C. Beck, Philadelphia Record.*

EUROPE

"Surprises in the course of current concerts are scarce. But to these may be counted the song recital of Doris Doe. One heard here a technically well trained alto with individual bright coloring."—*Deutsche Allgemeine Zeitung, Berlin.*

"Doris Doe is a singer whose name one wants to remember."—*Signale, Berlin.*

"A trained and pleasing singer, who has much to give, for she knows how to strike the right mood of a song and make the most of it."—*Tageblatt, Berlin.*

"A beautiful voice and she knows how to use it. She is a musician."—*La Monde Musical, Paris.*

"Her name deserves to hold the attention. A full voice, even and supple. An interpreter all the more interesting because her artistic formation appeared singularly open."—*Intransigeant, Paris.*

"True musicianship and sensitive as well as judicious understanding."—*Gazette de Monaco, Monte Carlo.*

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Reiser Cello Concerto Has Introduction in Los Angeles

Ilya Bronson Gives Virtuoso Presentation to 1931 Hollywood Prize Work with Philharmonic

LOS ANGELES.—Lively and persistent plaudits were accorded composer and soloist at the March 23-24, Los Angeles Philharmonic Orchestra concerts when the cello concerto of Dr. Alois Reiser was introduced by Ilya Bronson. The score had been accorded an honor prize during the 1931 Hollywood competition. If the première was belated, it did not lack in response after each movement, because it is a moderately modern, melodically well delineated work, effectively contrasted in moods. These take their proper origin from the atmosphere of the two principal themes on which each movement is based by way of clear and spontaneous structure. The instrumentation is craftsmanlike and abounds in telling as well as deft detail of color and polyphonic derivations of the various motifs. Notwithstanding diversity, the concerto bears not only that mark of unity which comes from the personality of the author, but there proceeds a definite germination of ideas from the opening to the closing finale.

Generally speaking, the first movement may be described as of nervous energy balanced with contemplativeness. (The solo cello enters upon the very first note.) The *Andante Molto Sostenuto* is like a lover's dream upon a blossom-decked spring day. The *Allegro Finale* includes something of a typically Czech furiant, recalling a rustic dance from the composer's native heath. This may account for some obvious progressions, especially in this part of the manuscript.

Himself a cellist (Dr. Reiser sat in the New York Symphony, having graduated in composition under Dvorák in Prague) the composer took care to favor the solo part without growing unsymphonic. Especially the first and last movements of this D minor opus contain difficult interval passages for the feature instrument, but the latter has ample opportunity for lyric tone by way of long *cantilenas*.

A STIMULATING PERFORMANCE

Ilya Bronson gave a superb performance of the intricate work, articulating well poignant chromatic passages, playing with rhythmic strength and poetic sweep of phrasing. Incomplete repairs compelled him to play on a borrowed, somewhat small-toned instrument, which fact enhanced the feat of this compelling première.

Cordiality of public response to the Reiser concerto was the more significant, because Dr. Artur Rodzinski had chosen one of those all-master programs the high-charged contents of which would have made any writing of mere average potency insignificant. The concert opened with Bach's D minor Toccata and Fugue, followed by the first Brahms symphony. Followed the new concerto and Till Eulenspiegel by Strauss. Dr. Rodzinski and the orchestra were fêted. The men had to rise three times in acknowledgment of applause after the symphony. During the afternoon concert Dr. Reiser (a prominent member of the Fox west coast staff of composer-conductors) was prevailed upon to appear before the footlights.

MRS. MACDOWELL A FÊTED VISITOR

Mrs. Edward MacDowell is spending a few weeks here. Ostensibly here for a rest, Mrs. MacDowell is assiduous to the administrative demands of the Peterborough Colony, replying to and inquiring about applicants asking for the privilege of working in that republic of the arts in the New Hampshire woods. Her sojourn was the occasion of two programs at the residence of Mrs. H. A. Everett in Pasadena, whose home is always open in the cause of musical betterment. The first all-MacDowell program was offered by Mrs. Alice Coleman Batchelder, Cordelia Smissaert, Gertrud Cleophas, Claire Heaney and Raymond MacFeeters, pianists, and Calista Rogers, soprano, who presented some all too rarely heard songs. The second event was given by junior members of the Tuesday Musical Club and demonstrated the fine work done in Pasadena public schools. Mrs. MacDowell was a genuinely gracious honor guest and took keen delight in the devotion of adult and juvenile recitalists. Not only was due honor paid to the memory of an inspired American composer, but door receipts proved of welcome help to a perennial undertaking, which is being carried on as before despite difficult times.

RUSSIAN MUSIC FEATURED

Russian vocal music is being featured in a series of three concerts offered by Nina Koshetz in the home of Mrs. Dan Murphy. Assisted by Lester Hodges, accompanist, and Dr. Alexis Kall, lecturer, Mme. Koshetz is surveying a century of Slavic song-art in her own inimitable manner.

Music of Tsarist and Soviet days characterized also the recent repertoire of the John Reed Club Quartet (Albert Samuel, Doris Cheyne, violins; Lysbeth LeFevre, cello; Raymond Menhennick, viola). Tschaikowsky's E flat minor quartet, op. 30, was interpreted with emotional flair. Ecstasy, brooding and capricious moods were realized during an unusually prepossessing quartet, op. 4, by B. Liatoschinsky. This young Bolshevik composer frankly admires Scriabin, it would seem. He is simple, from the naturally playful to the primitivist working in very minute intervals. But a sense of elastic beauty keeps him from becoming a mechanistic shaper of patterns. This is a novelty worth repeating, although the John Reed foursome propose a "surprise" for every concert. They also gave Ravel's septet, aided by Alfred Kastner, harp, Jules Furman and Pierre Perrier, flutes. Mr. Kastner, musically the central figure, was tendered a special ovation after a vivid reading.

A happy evening was provided by the Orpheus Club male choir, thanks to the stimulating direction of Hugo Kirchhofer with Inez Jacobson at the piano. The relatively light program proved nonetheless enjoyable by standard of tone and sentiment. Lolita Bertling, guest soprano, made her local début in moderns and classics in a manner that was as ambitious as it was distinctly pleasing. B. D. U.

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Marion Dougherty

ANNUAL PHILADELPHIA RECITAL

MARCH 15

"Miss Dougherty showed in her recital that she is one of the best of the younger pianists in the city and played in such a manner as to win great and deserved applause from the audience at the close of each number. She has a fine tonal quality which is under admirable control, being both delicate and powerful as the music demands." —*Philadelphia Ledger.*

"Miss Dougherty made the fortunate choice of a progam which complemented the feminine charm of her playing, yet provided her with ample opportunities to display her technical command and her earnest musicianship." —*Philadelphia Record.*

"A well-chosen program exemplifying the wide range of the pianist's abilities, proved highly pleasing." —*Philadelphia Bulletin.*

"Technic and tone went hand in hand to give enlivening interest to every number presented by Marion Dougherty. This gifted young Philadelphia pianist displayed definite development of musical maturity and interpretative taste over her previous public appearance of last season, while her unfailing dexterity in difficult passages earned her the prolonged applause of her large and appreciative audience." —*Philadelphia Inquirer.*

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54th Annual Series Closes in Ann Arbor

ANN ARBOR, MICH.—With their recitals but eight days apart, Horowitz on March 6 and Paderewski on March 15, lovers of the piano had a remarkable opportunity to judge these two preeminent masters, the former at the start and the latter toward the close of his career. Both gave amazing performances of technical skill and interpretative excellence, and both received more than an ovation from a capacity filled auditorium.

As always, Horowitz' program, from Bach to Stravinsky and Ravel, was a thoroughly delightful affair. It was satisfying to the most exacting technician, for his marvelous mastery of the piano transcends its limitations and leaves one bewildered by the sheer impeccability of his perfection. And yet to the concert-goer who seeks to enjoy the emotional beauties of delicate tone shadings and vigorous handling in the more robust passages, Horowitz is none the less satisfying and must be classified as a dynamic, compelling figure in the art of piano playing.

To Paderewski must go the regal honors of a fitting close for a most successful season. When he appeared for his first number the audience rose and applauded long and loud, and was just as energetic in demanding a large number of encores when the program was finished.

BACH PROGRAMS PERFORMED

On March 16, Frederick Alexander of Michigan Normal College presented what has been said to be the only Bach festival given in the United States on the 248th anniversary of Johann Sebastian Bach's birth. And again the capacity audience was treated to one of Mr. Alexander's performances of excellent choral singing. Directing 450 voices in the presentation of chorales, solos, and excerpts from the B minor Mass, Mr. Alexander proved his ability as a conductor.

Roy Harris, American composer, gave an interesting lecture under the auspices of the Art Cinema League, on Modern Compositions. His audience was very attentive and deeply appreciative of his salient remarks. H. T.

Mexico to Hear Iturbi

José Iturbi, Spanish pianist, visits Mexico for the first time this month. He has accepted an invitation for a tour which includes twelve concerts in Mexico City alone within one month, the first to be played on April 20. At each concert he plans to offer a completely different program, a record which he himself only exceeded on his last visit to South America when at fifteen concerts in one month in Buenos Aires he played as many different programs. Returning to Europe via New York, Iturbi will open his season abroad with a recital at the Salle Pleyel in Paris, followed by a concert in London, and a tour of Spain including Barcelona, Madrid, Bilbao, and his native Valencia.

Iturbi completed his season here on March 30 and 31, with appearances with the Chicago Symphony Orchestra under Fredrick Stock, playing the Mozart E flat concerto and the Liszt Hungarian Fantasy, and with recitals on the Community Concert Courses of Lancaster, Pa., and New Rochelle, N. Y., on April 3 and 4. The latter concert was a reengagement from last season. The pianist will return to the United States for his fifth consecutive tour next year, from November 1, 1933, to March 1, 1934. Since his American début in October, 1929, Iturbi has made 227 appearances—forty-seven as soloist with orchestra, 169 recitals from coast to coast, nine concerts in Canada, and two in Havana, Cuba.

Jacob Schwartz' Cantor School Moves

The Cantor School, New York (Jacob Schwartz, director) has found it necessary to move into large quarters. Since its inception the school has done work of a pioneer character, working toward the establishment of the cantorate as a recognized profession, thus broadening the field of musical opportunity for many young men. Among those who have been graduated are Saul Siller, cantor of Temple Israel, who has been engaged for a period of three years; Morris Lowy, cantor of Washington Heights Jewish Center; Max Reich, cantor of Zion Temple of Philadelphia; Saul Roselle, cantor of Riverside Synagogue; and Harry Rothstein, cantor of the Community Center, New York.

AN ACTIVE RECITALIST

MYRTLE LEONARD,

contralto, sang with the Washington Heights Oratorio Society of New York on April 4; 9 and 10, she will broadcast on the Travelers Insurance Company Hour from Hartford, Conn.; and 23, she is to sing in Bronxville, N. Y.

Oberlin Welcomes Eminent Recitalists

Hess, Hofmann and Piatigorsky Heard in Outstanding Events

OBERLIN, O.—Three more concerts have been heard in the Oberlin Conservatory's artists series. Gregor Piatigorsky, cellist, played here on February 28; Myra Hess, English pianist, gave a performance on March 7; and Josef Hofmann of the Curtis Institute was heard on March 17.

Piatigorsky chose a program, the first half of which was severely classical. Corelli, a Weber sonatine, the Bach suite in C major for cello alone and the Mozart concerto in D minor succeeded each other. In the second half of the program—Schumann, Scriabin, Moussorgsky, Ravel and Sarasate—the music became completely congenial to Piatigorsky's temperament. He is the possessor at all times of an astounding virtuosity. Lida Piatigorsky as accompanist was most able and gracious.

Miss Hess, playing in Finney Chapel, gave evidence of an astounding growth in the maturity of her conceptions. Opening with the surprising Mozart Fantasia and Fugue in C major, Miss Hess achieved a magnificent architectural triumph in the next number, the Beethoven sonata, op. 110. Brahms Intermezzi and the E flat major Rhapsody followed, and the program closed with eight beautifully played Chopin preludes.

HOFMANN RECEIVES HOMAGE

Opening his recital with the Bach-d'Albert Prelude and Fugue in D major and the Handel-Brahms Theme, Variations and Fugue, Hofmann played an extensive Chopin group, including the B flat minor sonata, and three short pieces by Debussy, Liadoff and Strauss-Godowsky. The two main events on the program were the interesting Handel-Brahms Variations and the Chopin sonata. Of the latter, as of all the Chopin, Hofmann gave an historic reading—Chopin in the perspective of time. One would like to hear Hofmann in more modern works as well, the Debussy being a tantalizing glimpse of his abilities in this direction. A record and enthusiastic audience attended. D. H.

Houston Civic Opera to Sing Aida at Chicago Exposition

HOUSTON, TEX.—Mrs. John Wesley Graham, who has been appointed by Governor Miriam Ferguson as State chairman of the music committee of Texas for the World's Fair in Chicago, is planning to present the Houston Civic Opera there in Aida, on Texas Day. The opera is to be sung by an all-Texas chorus of more than 1,500 singers from all parts of the State. All the soloists will be Texas artists who have been members of opera companies. The music each day for the Texas Concession Building is to be under the supervision of Mrs. Graham, and will be supplied by Texas talent. K. B. M.

Marie Miller Plays at College

Marie Miller, harpist, gave a recital on March 19 at Mount Berry College, Mount Berry, Ga., assisted by Dorothy Miller, violinist. During her stay, Miss Miller was the luncheon guest of Miss Berry, the head of the college, and Mrs. Woodrow Wilson.

A Different Program

The English Singers Quartet

Flora Mann — Norman Stone
Lillian Berger — Dale Smith

The English Singers Quartet

Many styles of *Solo and Concerted* vocal music including *A Capella* music of the sixteenth century; early seventeenth century sacred and secular accompanied works; solo quartet music by Brahms, Schumann, etc.; modern works for solo voices with pianoforte accompaniment; solo songs old and modern.

The English Singers Quartet

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"Its programmes are not only a delight but an education." . . . ERNEST NEWMAN, Sunday Times, Nov., 1932.

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The English Singers Quartet

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The English Singers Quartet

Flora Mann — Norman Stone
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Chicago Civic Orchestra Gives Novelty Under DeLamarter

Pedrotti Score Has First American Performance—Choral and Solo Recitals Make Active Week in Mid-West City

CHICAGO.—The third concert of the season by the Civic Orchestra took place at Orchestra Hall on March 26. Under the direction of its able leader, Eric DeLamarter, the orchestra played the Glazounoff symphony No. 6 in C minor with virtuosity, and gave a rousing interpretation of the Tschaikowsky 1812 Overture. The soloists were Carl Racine, violin and Joseph Kovacs, viola, heard in Mozart's Sinfonie Concertante in E flat major. The program also included Two Fantastic Dances by Turina, and the first American performance of Pedrotti's The Dying Soldier. In the latter number the cello obbligato was played by Henry Sopkin.

CARA VERSON ENTERTAINS

On March 26, Cara Verson, pianist, entertained friends in her Fine Arts Building studio and played for them several new compositions by modern Russian and Spanish composers. These numbers will be included in her recital programs this season and will be heard in Chicago next fall when she gives her annual recital.

COLUMBIA SCHOOL CHORUS AT ART INSTITUTE

On March 26, the Art Institute presented the Columbia School Chorus (under the direction of Louise St. John Westervelt), in the series of Sunday artists concerts. The program was practically the same as that heard the previous week at Kimball Hall, and was attended by a large gathering which feted conductor and choristers.

MU PHI EPSILON RECITAL

Mu Xi chapter of Mu Phi Epsilon sponsored a concert at the Congress Hotel on March 26 which was given by the Madrigal Singers, Lucille Turner, violinist, Beulah Blake, soprano and Margaret Lagerquist, pianist. Mary Catherine Collins, Emma Freericks, Margery Moulton, William W. McCollum and Russell Evans make up the personnel of the Madrigal Singers. The program was exceptionally well presented and each participant was justly rewarded by the large audience.

ITZA CSORBA KISZELY SINGS

Itza Csorba Kiszely, soprano, gave a recital at the Auditorium Recital Hall, on March 26. She sang an interesting program with taste.

TUESDAY SYMPHONY CONCERT

The eleventh program of the Chicago Symphony's Tuesday afternoon series, on March 28, was lengthy. Perhaps too lengthy for surburbanites and others, as many vacated their seats before the concert was concluded. This reaction on the part of the audience was in no way a reflection on Dr. Stock, his orchestra, Noble Cain or his superb A Cappella Choir, but rather on Stravinsky's Symphonie de Psaumes. This is a work of no great distinction. Though the orchestra and the choir deserve congratulations for having mastered its difficulties, the composition irritates. For the Stravinsky symphony puts one's nerves on edge because of its inharmonious dissonance. One of the most interesting events of the afternoon came with the performance of the Bach Passacaglia and Fugue in C minor, which closed the program.

The opening number was Handel's D major overture, followed by Mozart's G minor symphony and the Good Friday Spell from Parsifal.

The Chicago A Cappella Choir, heard several times in conjunction with the Chicago Symphony Orchestra, might be said to have sung the Bach motet, The Spirit Also Helpeth Us, more in the Offenbach spirit than that of Bach. The choir accomplished its best work in numbers by Byrd, Cain and Gretchaninoff.

MARGERY MAXWELL SINGS AT GUNN SCHOLARI

In drafty Curtiss Hall, on March 28, a gala concert was given for the benefit of the Gunn Scholari benevolent fund. A large, applausive assemblage heard the soloists, who included Margery Maxwell, soprano, Arch Bailey, baritone and Glenn Dillard Gunn, pianist.

Miss Maxwell was in excellent voice and sang numbers by Mozart, Handel, Marx and Strauss with artistry. She had to add several encores. Miss Maxwell is as popular with concert audiences as she is in opera and on the air.

Mr. Gunn was applauded vociferously after his fine interpretation of numbers by Brahms, Griffes and Ravel. Mr. Bailey revealed his good baritone voice in songs by Carpenter, Campbell-Tipton and Hugo Kaun.

TARNOWSKY PUPILS HEARD

Sergei Tarnowsky presented a group of his advanced students in piano recital at Lyon & Healy Hall, on March 27, before a large audience which enthusiastically applauded each participant. Among the listeners were many of Chicago's eminent pianists and teachers. Since locating here two years ago, Mr. Tarnowsky, who counts Vladimir Horowitz among his most illustrious pupils, has established a reputation as an efficient teacher of the piano. The pupils heard on this occasion proved that at the Tarnowsky studios technic is not stressed to the exclusion of the development of musical understanding and insight.

Molly Kesselman, playing the Rheingold C sharp minor Impromptu; Natalie Rudeis, presenting the first movement of the Arensky F minor concerto; Bertha Ostrar, offering Mendelssohn's Maid of Ganges and Liszt's Rigoletto Fantasie; Betty Best, interpreting the Chopin-Liszt Polish Song and the Brahms Rhapsodie in G minor; Anita Cook-Baicher, playing the Bach-Siloti Prelude in G minor and the Chopin Scherzo in C sharp minor; Grace Kirschbaum, performing the Dohnányi F sharp minor Rhapsody; Rose Roldberg, displaying numbers by Bach-Busoni, Liszt and Paganini-Liszt; and Samuel Sorin, closing the program with the Medtner G minor sonata, gave admirable account of themselves and showed the results of the fine training received under Mr. Tarnowsky's tutelage.

CHICAGO BACH SINGERS

The Chicago Bach Singers, organized and directed by Else Harthan Arendt, have had an active season. Opening in October with a program, their church concert engagements have kept them constantly in rehearsal. One of the most important appearances was their third reëngagement at the University of Chicago chapel. On Easter Sunday evening the choir will sing at the First Congregational Church of Oak Park, and it now appears that their season will not close until June 16, when they will give a concert at Bethel Lutheran Church for several hundred visiting clergymen of that synod. Several concerts are already booked for next season.

The choir is always accompanied by Edwin Stanley Seder, organist. The membership comprises several professional soloists and their programs are given entirely from memory. Mme. Arendt, the director, is a soprano of eminence who is steeped in Bach traditions.

NEW MANAGER OPENS OFFICE HERE

With an aim toward gathering the finest artists in Chicago and forming a permanent Art Theatre, Charles C. Cukor, internationally known operatic and theatrical promoter, artist and critic, has opened an office in the Civic Opera House. Mr. Cukor's Art Theatre is to be an institution including drama, opera and ballet and is equipped for productions of artistic creations. He will endeavor to create local and country-wide engagements for serious musicians, instrumentalists, dancers, vocalists and operatic ballets. Mr. Cukor states that his personnel and staff will include some of the country's masters in their respective lines. All will be under his directorship.

ANNIE FRIEDBERG HERE

Annie Friedberg, New York concert manager, was one of the welcome visitors at this office last week. She came to Chicago on behalf of her many artists.

GRACE DENTON BACK FROM NEW YORK

Grace Denton has returned from New York. She brought Lily Pons to the Auditorium on April 3. Miss Denton's plans for the World's Fair are comprehensive, and we expect to hear many operas under her management.

ITURBI SOLOIST WITH ORCHESTRA

José Iturbi, who has appeared on several occasions as soloist with the Chicago Symphony Orchestra, scored a sensational success at the concerts of March 30 and 31, with his playing of the Mozart E flat major concerto and the Liszt Fantasia on Hungarian Melodies. There is a vast contrast between the two numbers and the pianist played both equally well. In the former the delicacy of his tone, his pearl-like runs and above all his sane interpretation brought the audience to a point of enthusiasm seldom noticed in Orchestra Hall. In the Liszt number Iturbi's brilliant playing fascinated his auditors and at its conclusion shouts of bravo echoed from every corner of the hall.

If the soloist was received so warmly by his listeners, Stock and his orchestra, too, were made the recipients of much applause, especially after the orchestral fragments from Ravel's Daphnis and Chloe. The program also included the Schumann overture, scherzo and finale, op. 52, which opened the concert most auspiciously.

COLUMBIA SCHOOL STUDENTS CONCERT

Columbia School presented the following pupils in concert, at the school recital hall, on March 26: Frieda Steinberg, Licia Rollery, Virginia Vernquist, Joyce Chatfield, Alice Nelson, Christine Barnes, Violet Colliander, Barbara Spencer, Kathryn Coe, Florence Anderson, Doris Weinstein, Louis Hegedus, Celia Lafis, Vera Mae Kane, Lillian Matsukawa, William Curtis, Naomi Soble and Paul Ross.

BUCHHALTER MUSICAL ARTS FORUM

The Buchhalter Musical Arts Forum held its regular monthly meeting on March 31, in the Fine Arts Building, when the following program was given: Biographical sketches of composers born in March, read by Mrs. Howard Copeland Hill; a group of songs, sung by Esther L. Hochbaum; and the Chopin F minor ballade, played by Knox Hill.

AMERICAN CONSERVATORY NOTES

The regular Saturday afternoon recital of April 1 in Kimball Hall featured voice students of Karleton Hackett and piano pupils of Heniot Levy.

Clara Graham, student of Jeanne Boyd in composition and piano, recently presented a program of original compositions including songs, piano numbers and string trios for the Amateur Musical Club of Springfield, Ill.

Kathryn Wolford, pianist, has been engaged to teach the Robyn System of training for children at St. Philip Neri School.

Helen Gobble Henigbaum, pupil of Allen Spencer, dean of the faculty, appeared in a piano recital in Davenport, Ia., March 17.

The McCombs Singers (under the direction of Verna McCombs) were heard in a program at the Stevens Recital Hall, March 22. Miss McCombs, contralto, offered a group of solos and Lela Hanmer, pianist, appeared as soloist and accompanist.

Kathryne Wendel, mezzo-soprano, from the Theodore Harrison Studio, and Virginia Wendel, pianist, student of Jeanne Boyd, made a recent appearance in joint recital at Chopin Hall, Portage Park, Chicago.

The Peebles String Trio (Pauline Peebles, pianist; Mary Jones, violinist; Ada Michelman, cellist) of the conservatory were presented in a program at the Woman's University Club, March 18.

Junior dramatic art students of Louise Willhour appeared in a presentation of the play On the Path of the Child, at the Studio Theatre, March 31.

Dramatic art students of Esther Sachs were presented in five one-act plays at Kimball Hall, March 18.

Piano pupils of Alexander Guroff were heard on March 12.

A string trio consisting of Mary Jones, Pauline Peebles and Ada Michelman, presented a program at Lake Forest (Ill.) College on March 27.

Evelyn Ham, contralto, whose teacher is Karleton Hackett, was awarded first place in the woman's voice division for Illinois in the tenth biennial national contest conducted by the National Federation of Music Clubs. The judges were Richard DeYoung, John Sample and Gordon Campbell.

Estelle Brody and Hugh Dermody, pianists, were presented in the Saturday recital series for children, Lyon & Healy Hall, March 25.

Bertha Fitzek presented her piano pupils in recital at the American Conservatory on March 29.

Voice students of James Mitchell, assisted by pupils of Walter Aschenbrenner, violinist; Mae Doelling Schmidt, pianist and Anne Slack, cellist, were heard in a recital at the conservatory on March 22.

CHICAGO MUSICAL COLLEGE

Owen McBride, artist-pupil of Arch Bailey and soloist at St. Anthony Church, recently sang on the radio for the first time. Leo Pevsner, student of Leon Sametini for many years, is now leading his own group of musicians at the Medinah Athletic Club. Guila Bustabo was a pupil for many years of Ray Huntington before advancing to the class of Mr. Sametini.

Word has been received from Alexander Raab that he will return to the college on or about June 1. Three pianists from the Glenn Dillard Gunn studio, Dorothy Crost, Bernice Jacobson and Dorothy Jones, were heard in a three-piano concerto with the Civic Orchestra, March 26. The new Recreation Room for the college dormitory was opened on March 14. Dean Louise Crum is in charge of the Recreation Room. Charles Sanders, pupil of Graham Reed, was soloist at the Gethsemane Evangelical Church on March 12. Students of Blanche Barbot were heard in recital at the Little Theatre, March 16.

ANNA GROFF-BRYANT STUDIO NOTES

Laura Howardsen, coloratura soprano, artist-pupil of Anna Groff-Bryant, was special soloist at the vesper service of the Berwyn Methodist church, on March 26. Her selections included Alleluia by Mozart, with Verdure Clad, Haydn, and the Bach-Gounod Ave Maria, with violin, piano and organ accompaniments.

Anna Groff-Bryant is the chairman of the scholarship awarded annually by the Chicago Woman's Musical Club. The contests are open to young artist-pupils of teachers of greater Chicago. All inquiries should be made by mail. Entrance to the contests closes April 15.

RENÉ DEVRIES.

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An Appeal

To The Members Of National Federation Of Music Clubs
and
Other Musical Organizations

OPERA in New York faces a crisis. The Metropolitan Opera Association, which, under the management of Giulio Gatti-Casazza, has been giving opera at the Metropolitan Opera House for twenty-five years, has announced that, owing to the exhaustion of its cash resources as a result of the losses of the last three seasons due to the depression, it will be unable to undertake another season of opera at the Metropolitan unless it can be assured of a substantial guaranty fund. The undersigned has undertaken to act as chairman of the committee to secure subscriptions to such a guaranty fund.

Opera at the Metropolitan is not, and never has been, a profit making enterprise. All of the receipts go to pay the actual cost of the performances. During the depression, those costs have been drastically curtailed, but even with the further curtailment now contemplated, the receipts cannot, under present conditions, be depended upon to provide the funds necessary to meet expenses, as was the case for many years prior to the depression. It is to provide against the possibility of such a deficit that the guaranty fund is required.

The closing of the Metropolitan Opera House next year would be nothing short of a national misfortune. Not only would thousands of opera goers and millions of listeners to opera over the radio suffer a serious loss in their cultural life, but it would be a catastrophe to throw out of employment at this time of acute depression, the 770 employees of the Opera Company, most of whom, because of their highly specialized training, would be unable to find other employment. We therefore feel that no effort should be spared to make provision for continuing opera at the Metropolitan Opera House next season. Ultimately opera in New York must be placed on a sound and permanent basis. It is obvious that opera can no longer depend for its sole financial support upon a small group of patrons as heretofore, and that to insure its continuance some plan must be devised to enlist in its support the rank and file of opera goers and of the vast audience who now listen to opera over the radio. We believe that thousands of lovers of opera, not only in New York, but from the radio audience, will be glad of an opportunity of contributing toward the guaranty fund.

Pledges will not be finally binding unless in the opinion of the committee the aggregate amount pledged is sufficient to justify the management in undertaking the production of opera next season at the Metropolitan Opera House. If the pledges are not declared operative, any amounts paid by subscribers will be returned. If any part of the guaranty fund pledged is not used in the production of opera next season, it will be used for a guaranty fund to support Metropolitan Opera in subsequent seasons.

Checks or money orders should be mailed to Miss Lucrezia Bori, Chairman, Metropolitan Opera House, New York. Pledges, unless accompanied by check. (which should be to the order of the Metropolitan Opera Association) will be payable upon written notice from the Committee.

LUCREZIA BORI, CHAIRMAN
CAMPAIGN TO SAVE METROPOLITAN OPERA.

Contributed by THE MUSICAL COURIER

Eunice Norton Triumphs with the Minneapolis Orchestra

Ormandy Plays Early Wagner Overture

MINNEAPOLIS, MINN.—The fourteenth concert of the Minneapolis Symphony Orchestra, given at Northrop Auditorium March 17, was divided between the old and the new; the overture to Die Feen of Wagner, the Emperor Concerto of Beethoven and Sowerby's symphonic poem, Prairie paired with Ravel's Bolero. Eunice Norton replaced Myra Hess as soloist because of the latter's illness and gave an admirable version of the concerto. The eminent player's verve was always present, making it remarkably meritorious Beethoven playing. Eugene Ormandy, with the divination of a wizard, made the overture of Wagner's first opera fresh and delightful. Sowerby's Prairie with its sturdy dissonances was softened to homely undulations of high winds but not to the rustling of evening peace. Possibly a second hearing might link it more closely with the title. Ormandy slowly amassed the color and volume of Bolero, deferring the climax until the final crash—an amazing performance. Miss Norton received vociferous applausive tribute from the audience being recalled many times.

REQUEST PROGRAM PLAYED

March 19 marked the date of the second request program of the popular Sunday concerts of the Minneapolis Symphony Orchestra (Ormandy conducting). The principal work was Beethoven's symphony No. 5. Ormandy evidently believes one should waste no sympathy upon Fate when it knocks at the door; the whole symphony was flavored with the premise that Fate is a fable. Mendelssohn's Overture to a Midsummer Night's Dream was uneventful, but the Nutcracker Suite was full of charming episodes, romantically wrought. The Kaiser Waltz of Strauss was captivating, but the stark treatment which chilled Beethoven made the Sibelius Finlandia a thing of rugged grandeur.

STOESSEL WORK IN PREMIÈRE

The popular Sunday concert of March 26 gave Paul Lemay, the assistant conductor, a second opportunity this season to demonstrate baton skill. The orchestra readily responded to each suggestion from the conductor, who has made notable improvement in grace and intention. Albert Stoessel's suite, Hispana was given a first Minneapolis performance and deserves a regular position in the orchestra's repertoire. Mr. Lemay's achievement of the afternoon was the Tschaikowsky fantasy, Romeo and Juliet in which dramatic heights and depths were worked out with emotional effect. Agnes Rast Snyder, contralto, sang an aria from Le Prophète by Meyerbeer and only high praise is due for a performance characterized by beauty of tone and amazing dexterity. Short numbers by Halvorsen, Thomas, Saint-Saëns and Grieg completed the enjoyable program.

CIVIC OPERA PERFORMANCES

The Twin City Civic Opera Association, organized to present grand opera in English, gave a performance of Verdi's Rigoletto on March 27 in West High School. The title role was assumed by James Sharp Allen of St. Paul; Gilda was sung by Corrine Frank Bowen; Edmund Cronun was cast as the Duke; Don Adrian Clayton as Sparafucile; and Hazel Strong Bishop as Maddelena. Minor parts were taken by Mitzi Feiten, Wendell Johnson, Gudrun Ness, Gordon Martin, Myron Johnson and Aurora Berg. Thure W. Frederickson conducted. The chorus was trained by George Krieger and the dancing by Stark Patterson. Beatrice L. Thurston was in charge of the production, which merits high praise from every angle. The opera was repeated March 29. The many friends of opera in the "twin cities" are encouraged over the prospect of a permanent company.

E. G. K.

A. W. A. Holds Dinner

William Arms Fisher was honored at a dinner given by the American Woman's Association, New York, on March 27, and read the principal address of the evening, Music in a Changing World. Caroline B. Parker, chairman of the music committee, designated Mrs. H. H. A. Beach to introduce him. Mr. Fisher stated that "a static world is a dead world," and showed sympathy with modern developments, saying that music must be a vital function in life. He mentioned certain compositions of the day as "egotistic combinations of percussion and sterility," and said music needed humanization. It is his belief that entrenched mediocrity should be "given a back seat, where it belongs."

Mr. Fisher mentioned the high school orchestras and choral societies developing throughout the land, especially in the West, and referred to Frederick H. Haywood as a leader in class vocal instruction. He closed with "Blessed are the music-makers, for they shall uplift the earth."

Mrs. Fisher, founder-president of the American Choral Alliance, said it was "up to her to take off the 'high hat' of her husband's speech," adding, "What does it lead to? Something should be done about musical education of the entire country; there are 400 conservatories and 50,000 music teachers in the United States, and no place for their product. Instituting concerts and festivals would give them an outlet; America should be made a song-minded nation."

During the evening special tribute was paid Mrs. Beach, Mme. Sokolsky-Fried playing her Out of the Depths and Humming Bird with artistic vitality. Grace La Mar, contralto, sang Mrs. Beach's Go Not Too Far, and the A. W. A. Choral Group of thirty-six young women (conducted by Gena Branscombe) sang The Year's at the Spring so effectively that it had to be repeated. Miss Branscombe's own There's a Woman Like a Dewdrop was sung by Miss La Mar, and the chorus also gave an expressive interpretation of the Branscombe composition, Maples, and Fisher's Passing By. Bertha Vandenberg was the accompanist, and large attendance marked the event.

F. W. R.

New York Concerts

(*Continued from page* 10)

precision, though his tone was somewhat deficient in breadth and color. One might also have wished for a greater dynamic variety and more subtlety of expression in his performances, technically competent though they were. Mr. Hollister's accompaniments were effective.

APRIL 1

Helvetia Maennerchor A seventy-fifth anniversary concert was given by the male chorus of this name, under the auspices of the Swiss Benevolent Society of New York, in Town Hall. Ed. E. Bechtel, musical director of the chorus of some sixty singers, led the organization in several well-sung groups of folk songs, in German, French and various Swiss dialects. The soloists were Marcian Thalberg, pianist and Albert Stoessel, violinist. The former played a group of Chopin and Liszt's Hungarian Rhapsodie No. 2, with distinguished technical and stylistic endowments. He was called upon to give an encore. Mr. Stoessel, with Harrison Potter at the piano, gave skillful performances of works by Pugnani-Kreisler, Tenaglia, Tartini-Kreisler, Sarasate, and his own Humoresque and La Media Noche, to warm applause. George Bammert sang two characteristic yodling numbers. The program ended with Sullivan's The Long Day Closes, given in English by the chorus.

APRIL 2

New York Philharmonic Beethoven was the magnet for another overflowing house on Sunday afternoon, when Toscanini continued his Beethoven cycle at Carnegie Hall. It was the second concert in the series and programmed the third (Eroica) and fourth symphonies.

The serenity and romance of the fourth symphony, which opened the program, its hint of spring and closeness to nature, gladdened the audience to such an extent that they found it difficult to keep their enthusiasm in abeyance until the close of the symphony. Following the *adagio* there was an audible rustle which seemed in danger of breaking into applause despite the austere baton which Toscanini held high. He had his way, and the tumult was saved until the sparkling, Mozartean finale brought the simple, adroit work to a close.

The Eroica was breath-taking in its presentation. It has been said that this particular symphony is "all things to all men," but whatever the picture which it conjures, its majesty and colossal pattern will probably always fill the world with awe. The symphony was reverently and illuminatively read and performed, and exerted overpowering effect. Toscanini's interpretation revealed him in gigantic proportions, but never at the sacrifice of the inner beauty of the composer. It was a truly thrilling experience for the hearers.

League of Composers In celebration of the tenth anniversary of its founding, the League of Composers gave a program of works, at the French Institute, written especially for the occasion by a number of eminent European and American composers. A large and notable audience, including many celebrities in the fields of creative and interpretative music, was present. All the compositions heard on this occasion had their world premières, with the exception of the Prokofieff sonata, which had been previously heard in Boston. Sixteen musicians participated in the concert.

Carlos Chavez' quartet for oboe, clarinet, trumpet and bassoon was played by Bruno Labate, Simeon Bellison, Samuel Miller and Benjamin Kohon. As is usual with Chavez' music, this work has a rugged and markedly original rhythmic pattern. Novel scoring effects add to the interest of a work whose idiom suggests a derivation from folk sources. For all its ingenuity and force of expression, the composition, both in form and content, leaves a somewhat ambiguous impression.

Aaron Copland's Elegies for violin and viola (played respectively by Ivor and Charlotte Karman) are, like most of this composer's music, marked by a definite individuality and undoubted sincerity. The harmonic coloring has originality, and the contrapuntal lines of the work are laid out with clarity. Above all it has a certain spontaneity of expression which holds the interest of the listener to a marked degree, even at moments when the formal design seems rather improvisational.

Among the most individual works heard were Milhaud's two quartets for *à cappella* singers, Chant de la Mort and La danse des animaux. These were well sung by Ruby Mercer, soprano, Joan Peebles, contralto, Willard Young, tenor and Robert Crawford, bass. The innate musical quality of Milhaud's style emerges even in these rather slender pieces, which are charming and rather naive, (especially the latter work, suggestive of a mediaeval *fabliau*) and have quaint modal effects, while the first is of considerable originality and poignancy.

Alexander Tcherepnine's suite for violin and cello, played by Ivor Karman and Sheridan Russell, is a technically highly proficient, though not very deeply-felt work. It is indebted to Hindemith in its facile use of linear counterpoint. The brilliant and piquant concluding section also bears not a little resemblance to certain pages in Stravinsky's Histoire du Soldat.

Malipiero's Epodi e Giambi (played by Harry Katzman, violin, Charles Lichter, viola, Mr. Labate, oboe and Mr. Kohon, bassoon) was perhaps the most individual work of the evening. The composer's original method of writing in episodic manner, without extended development of his themes, is balanced by a distinguished ability in the creation of atmosphere and exquisite and poetic color effects. The applause for this work was markedly warm.

The most distinguished performance of the program was that given by Paul Kochanski and Louis Persinger in Prokofieff's sonata for two violins, a spirited work in four movements, the second of which imposes particular technical demands on the artists. Tonally, the playing was superb, and both performers were to be commended for the brilliant way in which the composer's complicated rhythmic design was re-created.

Casella's Sinfonia (performed by an ensemble comprising Mr. Russell, cello, Harrison Potter, piano, Mr. Bellison, clarinet and Mr. Miller, trumpet) contains two contrasted sections, *Largo solenne* and *Allegro molto vivace*. It seems, on first hearing, to be an expert example of writing, facile, propulsive, and with more direct tunefulness than anything else heard at this noteworthy concert.

Tickets on Sale for Opera Ball

Several of the Metropolitan Opera Company' principal singers, the company's ballet, members of the Beaux-Arts Society and many people socially prominent are cooperating with Lucrezia Bori in the arrangement of a pageant for the opera ball to be held at the Metropolitan Opera House, April 28, for the benefit of the guaranty fund. The pageant will portray "A ball at the Paris Opéra in honor of the Empress Eugenie." Mrs. Chester G. Burden, executive chairman, New York Junior League Bureau of Entertainments, Saks-Fifth Avenue, New York, should be applied to for reservations for the event. Tickets, including supper, cost $10. Parterre, floor and grand tier boxes, seating eight, are listed at $50, stall boxes, $30, not including tickets. Women may wear modern evening dress or gowns of any period, but it has been requested that the colors be royal purple, fuchsia, orchid, American Beauty, cerise, dark or light pink, white, silver or black. Men may wear evening dress or dominos.

Lily Pons on Concert Tour

Lily Pons is now on a spring concert tour which opened in Chicago at the Auditorium, April 3. This was Miss Pons' first appearance in Chicago. She is also visiting St. Louis, Little Rock, Tulsa, Nashville, Birmingham, Atlanta, New Orleans, Houston and San Antonio, returning to New York in early May.

Songs by Contemporary English Composers

THOMAS DUNHILL

CLOTHS OF HEAVEN ..... (2 Keys)
BEAUTY AND BEAUTY ..... (2 Keys)
THE FIDDLER OF DOONEY ..... (3 Keys)

GUSTAV HOLST

HEART WORSHIPS ..... (2 Keys)
WEEP YOU NO MORE ..... (Medium)

GRANVILLE BANTOCK

A FEAST OF LANTERNS ..... (3 Keys)
THE GARDEN OF BAMBOOS ..... (3 Keys)
YUNG YANG ..... (3 Keys)

ERIC FOGG

PEACE ..... (3 Keys)
ONE MORNING IN THE FLOWER GARDEN ..... (2 Keys)

ROGER QUILTER

I WILL GO WITH MY FATHER A-PLOUGHING ..... (2 Keys)
OVER THE LAND IS APRIL ..... (3 Keys)
SPRING IS AT THE DOOR ..... (2 Keys)

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George Manning Describes Advantages Offered by the National Music Camp

Michigan Principal Discusses State-Wide Activities

George A. Manning, senior high school principal of Muskegon, Mich., speaks in praise of the National Music Camp at Interlochen, Mich.

"An educator in the secondary schools, without a technical musical education, may perhaps indicate his interest in this project,' said Mr. Manning. "A number of my boys and girls have spent from one to sixteen weeks at Interlochen. The teachers in the music department and several others have tasted the joys of the place. The Interlochen camp, in the midst of Michigan's lure of lake, forest and stream, set among lofty virgin pine, and headed by that able musician, Dr. J. E. Maddy, is an appropriate summer Mecca for America's youthful musicians. Scarcely a member of our band and orchestra lacks the inspiration that comes from hoping he or she may have the opportunity of at least one week at Interlochen as a member of one of the all-state groups if an entire summer never proves a possibility. Even the choral class is stimulated by the possibility of being a part of the all-state chorus.

"And this does not apply only to pupils. Scores of music teachers and supervisors are looking forward to further musical instruction at Interlochen, where the names of Maddy, Giddings, Stillman-Kelley, Christiansen, Hanson, Moore, Williamson, Bakaleinikoff, Harding, Goldman, and the spirit of Sousa, exert a potent appeal.

"Boys and girls from every state in the Union form the personnel of the National High School Band and Orchestra. A large majority of them are indebted to some scholarship fund or to some organization at home, school or civic, for a part of their tuition.

"Under Dr. Maddy's guidance, the camp life is inducive to the development of leadership, initiative and character building. Various musical, athletic and social activities furnish opportunity for the first of these qualities and for originality. Weekly tryouts determine the progress made by faithful practice. I remember one particular program made up of musical numbers composed by the students themselves. One number was written for full orchestra and showed unusual talent. Some guests came more than 300 miles to attend this program.

"In our own community the programs of school, church, service clubs and other events by the score are contributed to musically by students who have been influenced by Interlochen."

Speaking more generally of music in Michigan schools, Mr. Manning continues:

"Music contests among the schools in Michigan are giving way to music festivals Greater returns thus come directly to the taxpayer and others who make possible the schools with their music departments. Far greater satisfaction results among the participants. A contest always has unhappy losers. In such festivals the community symphony orchestra can take an important part. Combined with the church choirs of the community under able direction, the orchestra and the choirs will provide a thrilling evening musically. If our school music is to continue as a vital influence after the students' graduation, there must be provided these musical opportunities for participation in later years. The influences which have made Interlochen are effective throughout Michigan in this respect.

Music As a Fundamental

"If 'frills' must be discarded because of economic exigency, let music take its place among the fundamentals. We have seen boys with scholastic indigestion experience the superlative joy of doing and creating, in either vocal or instrumental classes, to such a point that school has taken on a new meaning, an inner purpose came into being, and a boy who bade fair to become a nuisance or an outcast has experienced a new sense of self-respect because he has achieved.

"Music is proving to be an outlet and stabilizer in these trying times. In the new economic era our greater leisure can be to a large degree occupied and vitalized by inspiring music. As educators we can assist in spreading the gospel of Interlochen so that the influence of good music may reach all parts of America as a noble heritage for succeeding generations."

Among the activities in which Dr. Maddy and the Interlochen group will engage next summer is the presentation of programs at the Century of Progress International Exposition in Chicago, August 18, 19 and 20. The first and last days, the concerts are to be scheduled at appropriate locations within the Exposition grounds. August 19, the Interlochen forces participate in the Chicago Tribune Music Festival at Soldiers' Field.

S.

Edwin Hughes to Hold Summer Master Class for Pianists

Edwin Hughes will conduct his seventeenth annual summer master class for pianists and teachers of piano in New York, from July 11 to August 19. Since their beginning in 1917, these classes have been held consecutively each summer, and have been attended by players and musical educators from nearly every state in the Union.

The summer course consists of a combination of lectures, class sessions, private lessons and recitals, and this year, as a new feature, there has been added a course in group training of children to be given by Jewel Bethany Hughes, who is in charge of musical instruction at the Todhunter School in New York. The full course with Mr. Hughes consists of thirty sessions, class and private, or five each during the six weeks' course. Certificates are to be given at the close of the summer master class to those satisfactorily completing the full course. The class is open to auditors as well as to players.

Over forty individual recitals have been given in the principal concert halls of New York in recent seasons by professional pupils of Mr. Hughes. Four such recitals have already taken place this season. In addition, Hughes pupils have appeared as soloists with orchestra in New York twenty-one times, and have also played with the Detroit Symphony, Minneapolis Symphony, Cleveland, Los Angeles Philharmonic, St. Louis Symphony, Havana Philharmonic and other orchestras.

As teachers, pupils of Mr. Hughes hold prominent positions throughout the country. Four are presidents of important conservatories, and others are directors of music or heads of the piano department of educational institutions. Hughes' pupils are at present engaged as members of the faculty of the Juilliard School of Music, Columbia University, the Eastman School of Music, Princeton University, Peabody Conservatory, Vassar College, Smith College, the University of Oregon, Oberlin College, Ohio Northern University, Drake University, the Washington College of Music, Detroit Institute of Musical Art, Wesleyan University, Phillips University, Texas Christian University, Texas Woman's College, Fort Worth Conservatory, Amarillo Conservatory, Winthrop College, Converse College, Meredith College, Whitman College, Salem College, Columbia College, Simmons College, Flora Macdonald College, Birmingham Conservatory, Kansas City Conservatory, various state normal colleges, and other institutions. A number of Hughes pupils occupy positions as supervisors of public school music, and others hold prominent posts on the staffs of the leading radio stations in New York City.

Besides his New York master classes, Mr. Hughes has held such classes at the University of Minnesota, in St. Paul for the Minnesota Music Teachers Association, at the Washington College of Music, at the Fort Worth Conservatory, at Winthrop College, Hudson College and Flora Macdonald College, in Detroit, Mich.; Houston, Tex.; and in Lubbock, Tex., for the South Plains Music Teachers Association. He is the author of numerous articles on musical subjects in American and foreign periodicals, and was formerly editor-in-chief of piano music for G. Schirmer, Inc.

Goeta Ljungberg Sails for Europe

Goeta Ljungberg sailed Saturday on the Swedish liner, Kungsholm, bound for her native Sweden where she will sing twenty concerts. At the end of May she goes to Germany for a brief rest before singing at Zoppot during the July Festival. Tannhäuser will be her principal opera there. August 10 takes her to Prague for performances in Tosca, Tannhäuser, Lohengrin, Tristan and Isolde and as Brünnhilde. The Metropolitan Opera soprano will then go to Dresden to be heard in Salome, Lohengrin and Tannhäuser.

Mme. Ljungberg returns early next season for concerts and her third season with the Metropolitan Opera Company. She has been engaged to sing at the first concert of the Verdi Club in November.

Aborn to Present The Mikado

Milton Aborn will present Gilbert and Sullivan's The Mikado, opening April 17 at the St. James Theatre, New York. The cast includes Hizi Koyke, Roy Cropper, Frank Moulan, William Danforth, Herbert Waterous, Alyn Waterous, Ethel Clarke.

BOSTON POST
"One of the most interesting, individual and effective pianists now before the public."—Warren Storey Smith, March 4, 1933.

BOSTON TRANSCRIPT
"A flesh and blood pianist, as zealous as Chopin for form and course, plays this dream music, and upon an audience the dream comes true."—H. T. Parker, March 4, 1933.

BOSTON GLOBE
"One cannot at the moment recall any other pianist who plays Chopin with both the exquisite delicacy and rhythmic abandon of Mr. Smeterlin. He was cheered as well as clapped, something that seldom occurs in Jordan Hall."—March 4, 1933.

MINNEAPOLIS JOURNAL
"He met with a new triumph this year."—March 10, 1933.

STEINWAY
PIANO

"SMETERLIN HAS FEW EQUALS AMONG PIANISTS"
—Boston Herald, March 4, 1933

NEW YORK TIMES
"An engaging combination of reticence, sparkle, poetry and charm."—February 28, 1933.

NEW YORK WORLD-TELEGRAM
"SMETERLIN WINS NEW FAVOR (Headline)—A pianist of established reputation and recognized attainments."—February 28, 1933.

NEW YORK EVENING POST
"Gave of his art the highest interpretation. Enchanted his audience."—February 28, 1933.

ST. PAUL PIONEER PRESS
"One of the really great artists. Mellow wisdom and exquisite taste. Profound consciousness of beauty."—March 10, 1933.

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NEW YORK APRIL 8, 1933 No. 2765

Game laws protect songbirds—but only the feathered kind.

—o—

Prosit! And here's to a twentyfold 3.02 improvement in musical conditions.

—o—

The Goddess of Music occasionally seems to smile on mediocrity. But her lasting affection is only for artists.

—o—

Not so many American musical persons and American dollars will be going to Europe this summer.

—o—

If President Roosevelt's plans go right, our embattled agriculturalists will soon be a merry band singing The Happy Farmer, by Schumann.

—o—

If Italy and Germany ever form an alliance of their operas and refuse to export them, what would become of the rest of the lyrical world?

—o—

"Chanting in the home," is urged by some educators, "to make children song-conscious." Wrong. The children do more singing at all times than their elders.

—o—

Chicago's Century of Progress

The Pollyannas of yesterday have turned into "gloomy Janes" today, at least as far as Chicago is concerned. The Century of Progress is to open in the City by the Lake within six weeks and the musicians, who really have cause to rejoice, do not believe that the Fair will be beneficial to them. We take a very different attitude. We believe that the Century of Progress will be a success from every point of view. True, we might be disappointed that music will not occupy an outstanding position in the scheme of the management, but fortunately for musicians, there are still some sufficiently interested in music to do things while others talk.

Were we in a position to state what we know, musicians in Chicago and elsewhere would see that during the five months of the Fair Chicago will have many musical treats. We expect to hear at Soldiers' Field this summer several open-air operatic performances. We know that we will be made acquainted with at least two operas new to Chicago and in one of them, which probably will be produced at the Auditorium Theatre, a well-known singer is to have the leading role. We know that three astute managers are now very busy with many plans. We know also that four conductors are anything but idle and that the radio companies also have some big schemes that should interest the musical world. We are also aware that choral societies, chamber music organizations, world renowned soloists, and other big musical organizations would be justified in keeping hopeful eyes focused on the City by the Lake.

Some Chicago musicians have expressed fear that they might not be treated as generously as outside talent, but there is no ground for their assumption, as we can assure them. They should not hold aloof and grumble, but join with their fellow citizens in the spirit of enterprise so characteristic of a city which rose in fifty years from a pile of cinders to become a world capital. That spirit will make a grand success of the Century of Progress, and in that success, music will play its proper role, if supported wholeheartedly by the professionals and music-lovers of Chicago.

RENÉ DEVRIES.

—o—

The Course of Germany

The treatment of certain prominent musicians, mostly of Jewish race or origin, at the hands of the present régime in Germany has caused widespread uneasiness in musical circles all over the world. It is important, in face of a situation of this kind, to consider the facts as coolly as possible and without prejudice. This is a musical newspaper, and as such is not concerned either with politics or racial doctrines, except as they affect the welfare of musicians and the development of the art which we profess to serve. It happens that a number of outstanding musicians active in Germany are of Jewish blood; it also happens that musicians, and artists in general, are often liberal, progressive and pacifistic in their political and social outlook. It is, therefore, not surprising that they should find themselves at variance with those who rule Germany today with the avowed intention of eliminating its democratic elements and restoring its military greatness. What does go against the grain is the discrimination against, and violation of, the rights of artists on avowedly racial or political grounds.

The present régime in Germany declares itself to be a revolutionary one, and revolutionary movements are a law unto themselves. To point out to the leaders of such a movement that other revolutions, notably those in Russia and Italy, left artists untouched, so long as they did not engage in political agitation; to protest against religious persecution as mediaeval and revolting, would avail nothing. But to demonstrate, in no uncertain terms, that musicians as a class are without religious or political bias in their acknowledgment of artistic merit, that they hold the dignity of art to be sacred and above all considerations of race, creed or political faith, in other words to affirm the solidarity of the musical profession the world over—seems to us both appropriate and important.

Politically, Germany may belong to Adolf Hitler and his friends; culturally, it is an integral part of human heritage. German music owes its glory neither to the State nor to the ideology of the nation, but to the inspiration of gifted individuals whose soul knew no boundaries of geography or of race. Musicians all over the world look to Germany as a cultural home, a shrine to that which they hold most dear. The keepers of that shrine have in their veins the blood of all Europe, and, to a very great extent, of that race which gave birth to Jesus of Nazareth and Spinoza, to Mendelssohn, Offenbach, Meyerbeer and Mahler, to Saint-Saëns and Bizet, and to some of the truest apostles of the purest musical ideals living today. Their compatriots, not only in race but in that great empire of the spirit, the realm of art, must draw the consequences of a situation such as is now reported to exist in Germany. If the safety of persons, the inviolability of those engaged in musical activity cannot be guaranteed by the civil authorities, the force of public opinion must be invoked for their protection. But it is to be hoped that this situation is not permanent; that the acts complained of are only the excesses of misguided zeal on the part of an as yet uncontrollable minority, and not a policy of the real men in authority. These men must realize that music is one of the great economic assets of the country, that foreign visitors to festivals, foreign students and foreign consumers of the German musical output will not risk possible interference with their movements or their choice; and that they will not accept the racially "pure" mediocrities put forward as the authentic representatives of German music in place of those whom the world has acknowledged as its leaders. Otherwise, the loss to German prestige and enterprise would be incalculable.

It is well, therefore, to refrain from criticizing the authorities who in the calmer atmosphere of consolidated power may stay the hotheads' hands. But there is no point in withholding our contempt from those German musicians, who, from motives of hatred or cupidity, aid and abet the removal of their colleagues superior in talent or accomplishment. A leading German musical weekly, fairly gloating over the dismissal of opera directors and conductors, proceeds to call for a "house cleaning" on an even greater scale. It figuratively asks for the "heads" of such men as Schönberg and Schreker, asks for the removal of men acknowledged to be among the ablest in Germany, in order to make the State Opera into a "model theatre" once more. It attacks men of a certain race, ostensibly for their "incompetence" and their "radicalism," in a supposedly worthy effort to turn the artistic clock back to 1914. If these people succeed, it will mean the musical eclipse of Germany. No one outside the country will gloat over that; a world community devoted to the cultivation of the human spirit in its higher manifestation will mourn and wait patiently until the return of a saner time.

—o—

In Gratitude

It is gratifying to learn that, despite (or perhaps because of) financial worries, there has been no decrease, but rather an increase, of interest this season in the series of symphonic concerts conducted by David Mannes in the Metropolitan Museum of Art (New York) on eight Saturday nights during January and March. According to reports from authoritative sources, there were 9,000 listeners at the last of these free programs, on March 26, despite inclement weather. The total attendance for the eight concerts was 72,500. This seems to be conclusive evidence that the generosity of the donors—John D. Rockefeller, Jr., Edward S. Harkness, George D. Pratt, John A. Roebling and (not least) the Juilliard Musical Foundation—is meeting with especial appreciation in a year when family budgets in many cases are so restricted as to bar any outlay for this highly vital necessity of a complete life. May the fine work of Mr. Mannes be continued during many more years.

—o—

Air Waves

Broadcasting in Britain has the reputation of being "highbrow." The proportion of classical music to "popular" is easily ten to one; symphonies, sonatas and string quartets (always complete) are literally the public's daily fare. People have always suspected that the Scottish austerity of the director-general, Sir John Reith, is responsible for this policy, and his spiritual dictatorship is credited with silencing the outcry of the "mere human" yapping for jazz. But now we learn that Sir John Reith, while no lover of "hot" tunes, is particularly fond of Hallelujah and the like. Here, once again, we have the illustration of the great Anglo-Saxon principle of compromise. The people who administer broadcasting as a public service realize that the things of permanent value have the prior claim over ephemeral, over the mere nerve-ticklers, and the light entertainment which every half-wit and moron craves as a refuge from the inconvenience of having to use his brain. Do they therefore place in command a man whose taste runs chiefly to Beethoven and Bach? No. They take a lover of Hallelujah, with the brains to see that the over-indulgence of his own preference would be the surest way to invite personal criticism.

Such a man, indeed, knows best how to counter the storm of the anti-classical dissenters. He does not fight them; for their cause is his—and thus the serious-minded get their due. The trouble with American broadcasting, obviously, is the highbrow gentlemen at the top, whose inferiority complex makes them give the people what they themselves abhor. . . . Or maybe it is something else.

On the other hand, the German Nazis (or Nasties as they are now being called in England) have celebrated their victory by choking off "Negro jazz," so far as broadcasting is concerned. There are signs, moreover, that they intend to shut off modernist music, as being "un-German," as well. Modern music will then be represented by Pfitzner, Graener, Max Trapp and Co., while popular tunes will be confined to Nazi marching tunes, such as *Jugend Marschiert*. Hitler in his broadcast speeches promised to "cleanse German music," among other things. The vacuum method is best, and there the Nazis have no lack of material.

VARIATIONS

By Leonard Liebling

How those readers check up on a careless writer. Last week I penned a paragraph about the recent Soviet recognition of Wagner as a political revolutionist, and I endeavored to show that in reality the wise master was a truckler to kings and capitalists who could help him through influence or money.

Along comes M. B. H. and scolds: "In your remarks regarding Wagner's royalistic tendencies you overlooked several of the most convincing proofs, for you omitted all mention of his early overtures, King Enzio and Rule Brittania; his March of Homage (dedicated to King Ludwig II); the Kaisermarsch; (for Wilhelm I); Les Adieux de Marie Stuart (song); Volkshymne (chorus and orchestra) on the accession of Czar Nicholas I; Weihegruss (male chorus and orchestra) for the unveiling of the statue of King Friedrich August, of Saxony; and Greetings of his Faithful Ones to Friedrich August, the Beloved (male chorus *a cappella*) on that king's return from England. Then there are, too, dedications of compositions to Countess Metternich, Countess Pourtalés, and other highly placed personages. From the time he had his little spurt of democracy as a youth, Wagner always was less interested in the wrongs against humanity than in the wrongs against Wagner."

Toscanini heads a group of musicians who cabled a protest to Hitler. Does Hitler know that Toscanini conducts the symphonies of Mendelssohn?

The Mikado is to be "revived" in New York this month. Revived? It has always lived and never was even senseless.

By the way, they cheered at the Philharmonic Orchestra concert last Sunday, after Toscanini's conducting of Beethoven's Eroica Symphony. That is wonderful enough, but among the cheerers was a noted Metropolitan Opera House tenor—and he was not merely practicing his voice. I know, because I asked him.

The movies are all-prevailing. At the recent Mecca Temple recital of Ethel Pyne, soprano and Frederick Cromweed, pianist, the program had this item:

Sonate Pathe' tique (First Movement).. .....Beethoven

Sensible words are Dr. Satis N. Coleman's (Lincoln School of Teachers' College). He protests against the tendency to eliminate music instruction from the public school curriculum:

> The sacred three R's dwindle in importance beside the growing need of music to help stabilize all the disturbing, overexciting and disintegrating elements of modern life.
>
> If our country ever needed the balancing, equilibrating power of truly musical homes, or if it ever needed to turn aside from the pursuit of material things and become saturated with the desire for world harmony, that time is now.
>
> One has only to count the number of suicides reported in the daily papers to realize how many of our splendid youth and vigorous men and women of today are finding no meaning and no value in life. And, indeed, most of us seem to be confused about our values. The times are spiritually askew. . . .
>
> A proper musical program in our schools would tend greatly to restore peace and harmony in the lives of disturbed youth, and would go a long way toward counteracting the degrading effects of jazz that is savagely hypnotic in its rhythmic appeal and stimulates the senses only.
>
> Those responsible for this are open to the question as to whether they are really interested in the culture of our youth or only in helping them to get by the college boards, or merely fit them for money making. . . .
>
> Sacrificing the study of music in order that children may have more mathematics is entirely undesirable; for 90 per cent of the children will be singing songs long after they have forgotten their mathematical formulas. . . .
>
> Alike for the day laborer and the millionaire, the study of music is of vital importance. The more our civilization advances through science the more we need art to keep the balance, and the greatest of all balancers is music.
>
> Those curriculum makers and budget cutters who fail to see the vital place of carefully planned and wisely directed music instruction throughout the school system, are crippling the youth of today and the men and women of tomorrow.

E. B., of Butler, N. J., is of the opinion that, "Gold and music are the milk and vinegar of art, and for that reason we get so much of the 'pot cheese' variety of music these days."

J. R. writes: "You display rare wit for a musician." Well, why be sad about it? For one thing, I am happy because chance did not make me a banker. Furthermore, the musical aspects of today present so much to induce melancholia that some of it is bound to break out in gallows humor.

Joseph Szigeti is the world's most indefatigable hunter after unfamiliar material for his violin repertoire, already phenomenally extensive. Not long ago Szigeti wrote to Charles Martin Loeffler on the subject and received this reply: "As to some of my unpublished works: there was a Divertissement in three movements and a 'Machine russe' belonging to the series 'Veillées de l'Ukraine' for violin and orchestra. All that our great friend Eugène Ysaye managed to lose. I forgive him. He also lost Chausson's lovely 'Poème' in the original score. However, and fortunately, it was found after a year or so."

History repeats itself, and so does a classical sonata.

Chestertown, Md.

Dear Variations:

Since Mr. Cox' clever suggestion I am sure you must have had sent you many a "vers libretto." If there was ever a "vers" libretto than the following Ernani paraphrase, I should like to hear it.

Act I

A King there was, a royal pain,
He rubbed the court against the grain
  And so they called him "Itchy."
A bandit bold, a woman lorn
(Some pretty jane) by passion torn,
  Her ways they sure were witchy.
With an Ernani-nonny and a hot cha cha!

Her guardian old with her would wed;
Of this old gent she sharply said;
  "He's ga-ga, also balmy."
Our maiden warm, "Hell-fira" named,
Invoked her love, the bandit famed—
  And sang the "Involami!"
With an Ernani-nonny and a hot cha cha!

In Hell-fira's room King Itchy hid;
To Beauty's aid the Aragon Kid
  Stepped from a neighboring nich-E.
Her guardian came. What's this he spied?
His breath came fast—his mouth oped wide
  And—listen—"Infelitch-y"
With an Ernani-nonny and a hot cha cha!

Acts II, III, and IV will not follow. This is really better English and better sense than the translation in my official Ernani libretto.

Yours for singing like Bonelli's and libretti like Benelli's.

JOHN D. MAKOSKY.

A well known violinist, in need of funds, offers his colleagues some bargains, in a violin (Maggini; guaranteed by Hill) and two bows (Lupot and Pajeot; guaranteed by Sartory.)

The Maggini dates from about half a century after Columbus discovered America. It is a short instrument, 14⅜ inches (most Magginis are long) and because of its rareness and great age, constitutes an especially desirable item for collectors. Value, from $6,500 to $8,000, but can be purchased for $3,000.

The bows are over 100 years old, worth between $400 and $500 each. Present sale price, $300 for the pair.

If interested persons will address A. H., Box 331, Woodstock, New York, they can obtain further information.

Paul Howard, the pianistic chief of Adelaide, South Australia, is one of the staunchest Godowsky fans in the world. He has given a number of all-Godowsky recitals, and writes me that there are more to come. He also says: "Godowsky's Impromptu satisfies the gods for all time—no one need ever write another Impromptu . . . What a wonderful master of the Minuet, Godowsky is. There is the exquisite early one, about op. 15; too, the towering, thrilling example in the Walzermasken; and the beautiful and haunting one in the suite for left hand. It follows you down the street, crawls around your neck and up under your hat, and makes you want to turn and smile lovingly at the people coming along behind. You want to get in a quiet corner behind the door and murmur it most delicately and then go to the window and hear soft strings waft it through misty gardens. Withal it is an aristocrat of thought and material, and will never sate or stale . . . Godowsky's compositions for the left hand are the first important ones in history and a great gap was waiting for them. Time at last produced the man, the second great contrapuntal genius . . . Always has the left hand been but the spouse of the right, but these works, (particularly the suite) allow the left to develop to an equality, making a more appropriate partnership, and will give the pianist the mastery of the string quartet plus the piano's peculiar qualities. Every pianist should learn it. . . ."

No, Ermintrude, I did not write that the tenor had an appalling voice. The word was "appealing" . . . And Missa Solemnis is not the name of a violinist.

The world's best actor is the concertmaster who can applaud the violin soloist and make it look as though he truly means it.

Radio is playing the very deuce with what always has been spoken of as the "personality" of the musical performer. A very Caliban now has the same chance as an Adonis; a Meg Merrilies as a Helen of Troy. Maybe the world too long overrated the importance of personality in musical art. Some scoffers never believed in it.

Anyone who has, like myself, seen George Copeland's home on the island of Majorca, will appreciate this poem written about that ancient villa, by Norah Nisbet, and published recently in the Daily Palma (Majorca) Post:

Petunia, jasmine, tuberose,
Tall oleanders, white and red,
Deathly sweet fragrances exhale.
Your grapevine, sprawling overhead,

Is bright with swags of moon-blanched grapes
Ropes of tomatoes on your walls,
Mock with rich fire their streaming shades
As still as frozen waterfalls.

Moonlight and candlelight are here
Smoothe silver split with quaking gold,
And in your pale leaf-patterned sky
Vega's blue fire burns fierce and cold.

Slow silences your courtiers are.
With peering, rose-red crystal eyes
From waxen star to trumpet pale
The sober, humming hawk-moth flies.

Here too, I think your Faun must dwell,
Coiled in the dark remembering
His tragic golden afternoon;
The songs his play-mates used to sing.

Then cheated by this lovely hour,
Bow once again his hornéd head
And through his music tell the night
Great Pan, his master, is not dead.

Every spring, just after the musical season is ended. I read this poem in Walt Whiteman's Songs of Myself:

"I think I could turn and live with animals, they
  are so placid and self contain'd;
I stand and look at them loud and long.
They do not sweat and whine about their condition;
They do not lie awake in the dark and weep for
  their sins;
They do not make me sick discussing their duty
  to God;
No one is dissatisfied—not one is demented with
  the mania of owning things;
Not one kneels to another, nor to his kind that
  lived thousands of years ago;
Not one is respectable or industrious over the
  whole earth."

"A Welsh choir is planning an American tour next season. They will perform in their native tongue"—News item. Itgg iswgll notdds a bbadd wgdllangguagge ffor xyzrsinggingg.

"Music of the future" was not said first about Wagner's works. Hans von Bülow originated the phrase in reference to Mozart's Don Giovanni.

Modern father (at radio; to daughter, at piano): "Stop that infernal playing, will you? I can't hear the prize fight, and they're just telling about the knockout."

Moriz Rosenthal's philosophy: "A man is young when a woman can make him happy or unhappy. He is middle aged when she can make him happy but not unhappy. He is old when she can make him neither happy nor unhappy . . . Well, I am young."

With the critics, every day is judgment day.

A penny for the thoughts of some present-day composers, would be cheating the purchaser.

A wee little birdie hopped on to my widow-sill this a. m. and whispered delicately, "Oyez, oyez. I bear the good secret tidings that the Metropolitan Opera Association is to have a fourteen-week season next year, starting on December 26, 1933. About $270,000 has been collected and it is hoped that the Opera Ball on April 28 will consummate the fund." So saying, the birdie flew away.

* * *

Hurrah, Charlie Wagner has sprung a real nifty. Says he, "We've been living on hopes, but after this week we'll live on hops." I hope it isn't a typographical error.

* * *

The guy who sent me the attached certainly handed me a smile and lightened my regular office severity. He didn't sign his name, so I can't forward it to Hitler for his little list:

"Look-a-here, Snooper, I'll bet a Kol Nidrei to an Eli, Eli, that you aren't Jewish. What do you mean when you spell it 'Matzohs'? That delectable, even if somewhat dry, Passover biscuit is called "Matzoth.' I ought to know, for my grandfather was a pawnbroker, and my brother-in-law is a cloak-and-suiter. Well, you old Hitlerite, paste this next to your Swastika:

לשנה
טובה
תכתבו

* * *

Smuggled in under an assumed name, I spied about at the recent dinner of the American Society of Composers, Authors and Publishers, at the Ritz-Carlton. Before my avid eyes passed the great, near-great and 3.2 per centers of the musical world. To properly classify them, would try the patience of Walter S. Fischer, Oley Speaks, Ed Bittner, Gene Buck, and others of the powerful directorate of the ASCAP as much as the financial status of these musicians causes headaches when the board is in session. So I shall patter on indiscriminately, casting my verbal pearls about whomever I think of first. No matter what legal advice Nate Burkan might give me, I shall probably be threatened with libel suits.

That Beau Brummel, the father of twins, Eric von der Goltz, hobnobbed with the other Carl Fischerites. (Wouldn't you think they'd get enough of each other in the office? Seemingly they are all one happy family.) Together they were most imposing, namely, Messrs. Gus Saenger, Charlie J. Roberts, Willie Kretschmer, Harry Gerson and Quinny Maganini. Poor George Fischer looked quite lonesome as the only representative of his fair publishing house, as indeed did Harold Flammer, the only big bug there from Schirmer's, and H. W. Gray, the guy who still believes in church music. James Francis Cooke, Ph. D., L. L. D., A. M., M. S., F. R. O. A., D. D. S., was properly attended by a delegation, however. A few of the humble composers conversed with these magnates, offering delicate innuendos regarding the merits of cerebrations yet in manuscript. George Fischer didn't find his piccolo concerto, though Daniel Gregory Mason is in the midst of a Brahmsian sonata for jews-harp. Henry Hadley said this wasn't the right time for such a monumental work, but Lazare Saminsky thought it might have a chance for performance by Bruno Walter in Berlin. Jack Howard—John Tasker Howard to you, my dears—made faces behind Eddie Goldman's back, for Eddie has copped Jack's radio time for band programs. Jealousy forms such naughty habits.

Claude Warford in his Salvation Army Russian blouse murmured potent remarks into Horace Johnson's receptive ear, while Ralph Cox tried to stop him from repeating his life history twice in the same evening. Charlie Spross was most attentive to a charming lady member, and I saw Thorny Allen bustling around with his perennial cigar. Vic Harris, smartly turned out as usual, greeted Bruno Huhn warmly, forgetting for the moment that they had come together to the dinner. By any chance is Frank La Forge writing symphonic music? He spent a lot of time talking to the composer-conductor members. I sighted Sig Spaeth joyfully waving to his friends and Frank Grey scattering promiscuous literature illustrating his mighty tunes.

All in all, the dinner was a happy occasion even though the customers were urged to remain as they were and not adopt new resolutions. One fellow shouted at the top of his sturdy lungs, "Don't rock the goose what lays the golden eggs." The member was seconded and carried out unanimously.

* * *

What's the matter with your geography and your musical history, Olin Downes? In your recent broadcast about Beethoven you said that he stood outside his home in Vienna and looked disconsolately at the Rhine. Well, if Beethoven was deaf, he certainly had grand and glorious eyesight to be able to see the Rhine from Vienna. Of course, you meant Vienna and the Danube, or Bonn and the Rhine—oh, clear it up yourself, Olin, but look out for Hitler if you try to take the Rhine away from Germany.

* * *

That noted foreign violinist who makes fortunes in America every winter, and leaves unanswered the piteous letters of appeal from some of his impoverished (and prominent) American colleagues of the fiddle—well, what I wish him is plenty, and then some. He parades his charity in his homeland, and that makes his hardheartedness here all the more outstanding. Verily, in some respects, we Americans are the prize simps of the world.

* * *

Walter E. Koons is out with a new epigram: "When depression hits the piano keys, how the hammers will begin to sing." Pretty idea, Walt, and a most timely one with depression being attacked all along the line.

* * *

Ask Mieczyslaw Munz to show you the trick of how the cow gets out of the locked stable. It is a cute little problem and may exercise some of your unused brain cells.

* * *

Henry Weber, the gifted conductor, conducted his vocal wifey, Marion Claire, all around New York, when the pair visited here recently. Of course he showed her the Musical Courier offices—one of the great sights of the metropolis when I happen to be at my desk. And oh, boy, maybe Marion isn't something nice to look at, with her dreamy optics and seductive smilings. Such girls always attract my peepers.

* * *

Dimitri Tiomkin railroaded himself off to Hollywood last Saturday. He got a hurry call to compose the music for two new films. What are Albertina Rasch and the big dog, Vodka, going to do without their Dimitri?

* * *

When Martinelli sang recently in a Met. performance of Aida he was torn with deep emotion. For although he had to make love to Elisabeth Rethberg, how could he help being fascinated by Maria Olszewska's revealing costume. He might have said to himself, "That time I picked the wrong girl."

* * *

A letter to our Josie from the wilds of Syria, written by Gladys Axman travelling on mule-back with Bill Taylor, her friendly husband, states nonchalantly that Bill has at last decided a momentous question. His favorite flower is the mimosa.

* * *

What operatic excitement reigns in Chicago, Auntie writes me. Gracie Denton is commuting back and forth to that breezy town, trying to make final arrangements for an Emperor Jones performance this summer with Larry Tibbett as the "kink." Marek Windheim may not sing the Cockney role there, and whoever does will have a difficult task cut out for him, for Marek says that the part is more difficu't to vocalize than Mime. Van Grove is to wield the big stick in the mid-western metropolis and Auntie whispers that he may also conduct opera in Cincinnati this summer. Opera projects in Chicago don't even need the dark to grow as fast as mushrooms.

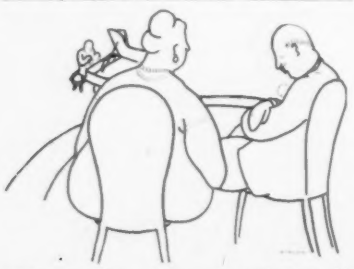
Did you recognize me at the League of Composers concert? I was the fellow (disguised) who took tickets at the door. I never saw so many composers at an occasion where they had none of their works on the program. Louis Gruenberg left early, but the rest all stayed on to the Casella finish. I heard Marion Bauer telling Aaron Copland how good his music is. Bernard Wagenaar, with swanky brown suit and stick, was the Beau Brummel of the evening. Paul Nordoff modestly stuck himself in a back seat. Veteran Rubin Goldmark got many respectful and affectionate greetings. (Wonder what he thought of all that modernistic music?)

* * *

Gee whizz, but Jascha plays a ripping game of ping pong. Which Jascha? Well, as if there could be more than one Jascha of that kind. Heifetz, I mean. Bing, bang, swish, goes his racket and only the best ping-pongers are able to score even one game against the versatile fiddler, whose *spiccato** is no faster than his devastating serve.

* * *

'Pon my honest word, I had no idea that Olin Downes could trip the light fantastic, as the ancient saying goes; but I beheld it with my own eyes one night recently. Olin did a wicked fox-trot and kept good time, too. Embrace him, girls.



"Stop snoring, John. I can't hear his dynamics."

Foreign News in Brief

Columbus Hero of Soviet Score

MOSCOW.—Vasilenko, Soviet composer, is at work on an opera whose libretto is based on the discovery of America by Columbus. With the renowned Christopher as the central figure, the work is to portray the glories of the old Spanish court, the Inquisition, the ocean voyage and the New World. D.

Harty Says Farewell to His Orchestra

MANCHESTER.—A great ovation was tendered to Sir Hamilton Harty at the season's final concert of the Hallé Orchestra, from which the conductor recently resigned. At the pension fund concert in aid of the Hallé Orchestra, he made his farewell appearance. R. P.

Sheffield Festival to Be Resumed

LONDON.—The Sheffield Musical Festival will be resumed after an interval of twenty-two years, on October 26 and 27. It was founded by Sir Henry Coward in 1895. In 1902 Sir Henry Wood, who will conduct the festival this autumn, assumed the direction, but the outbreak of the World War made an end of the custom. The erection of the new town hall, complete with concert hall and organ, has given the impetus for its restoration. There will be two concerts on each day, afternoon and evening; the chorus is a body of 400 singers selected from 700 applicants, with the addition of a boys' choir of 100 voices from the Sheffield council schools. The chorus-master is Dr. J. F. Staton. The London Philharmonic Orchestra has been engaged.

The program comprises Mahler's eighth (choral) symphony and Kodály's Psalmus Hungaricus at the first concert; Wagnerian excerpts at the second; the B minor Mass at the third; and on the last evening Delius' Song of the High Hills, part of Handel's Israel in Egypt, a Handel organ concerto, Strauss' Don Juan and Beethoven's G major piano concerto. C. S.

Brussels Beethoven Festival

BRUSSELS.—The Brussels season is being concluded by several festival weeks in which all the Beethoven symphonies and most overtures, as well as all the Beethoven string quartets, are to be heard. Erich Kleiber is to conduct the symphony cycle. The choirs of the Royal Conservatory will participate in the ninth symphony. S.

Boult Honored in Edinburgh

EDINBURGH.—The Senatus of Edinburgh University have resolved to confer the honorary degree of Doctor of Music on Dr. Adrian Boult, music director of the British Broadcasting Corporation. S.

Howard-Jones Officiates in Brahms Celebrations

LONDON.—The head of the Howard-Jones: Sammons School of Music is taking a leading part in the Brahms centenary celebrations here. The series of recitals in which he is playing all the solo piano works of Brahms, is already half-way finished in Liverpool. In London a similar series began on March 30. In addition, Howard-Jones has taken part in a Brahms Centenary Concert in the series known as the New Sunday Concerts. C. S.

Russian Ballet of Monte Carlo Enlarges Repertoire

MONTE CARLO.—The Russian Ballet here has added five new works to its repertoire, making a total of fifteen productions at the organization's command. Among the additions is Les Dieux au Beach, an "open air ballet," on a libretto by René Kerdyk, music by Jean Francaix. Léonide Massine, ballet master of the troupe, arranged the dances; the settings and costumes were designed by Raoul Dufy. Les Presages is based on Tschaikowsky's fifth symphony; libretto and choreography by Léonide Massine, costumes and scenes by Andre Masson. The former is also the librettist and choreographist of Le Beau Danube Bleu, music by Johann Strauss (orchestrated by Roger Desormière) with Constantin Guy's settings and costumes. Rebus, ballet by Igor Markevitch on a libretto by Massine, is staged by Prince Schervachidze; while Ecole de Danses, based on the comedy by Goldoni, of which Léonide Massine is librettist, is danced to music by Boccherini, against settings by Count Etienne de Beaumont.

The dancers who interpret these and other works of the repertoire, include Irene Baronova, Tatiana Riabouchinska, Alexandra Danilova, Nina Verchinina, Eleonora Marra, Nina Tarakanova, Olga Morosova, Leon Woizikovski, David Lichine, Jerzy Scabelevski, André Evglevsky, presided over and directed by Leonide Massine.

The company is opening at the Monte Carlo Opera this month, and will tour America next season. I. S.

OBITUARY

George A. Friedman

George A. Friedman, associated with the publication of several of Irving Berlin's early songs and former manager for Harry von Tilzer and the Broadway Music Company, died on March 27 at his home in New York. He was fifty-eight and had been a music publisher in New York for more than thirty years, his most recent affiliation being as manager with Mills Music, Inc. His wife, two daughters and a son survive.

Victoriano Redondo de Castillos

MADRID.—Victoriano Redondo de Castillos, Spanish basso, died here on March 28. Mr. de Castillos, a close friend of Titta Ruffo, had sung in the United States and South America. V.

Alexander Schmuller

AMSTERDAM.—Alexander Schmuller, Russian violinist, who visited the United States in 1921, playing a recital and appearing as soloist with the New York Philharmonic and National Symphony orchestras, died here on March 29. He was fifty-two. G.

Edwin I. Kern

PROVIDENCE, R. I.—Edwin I. Kern, brother of Jerome Kern, composer, died on March 31 in St. Joseph's Hospital here. He was fifty-eight years old, and had made his home in this city, where, until his retirement in 1925, he owned a retail music business, with stores here and in Jersey City, N. J. Besides his brother the composer, he leaves his widow and son and another brother.

Franz Joseph Brucker

EAST RUTHERFORD, N. J.—Franz Joseph Brucker, president of the Concordia Singing Society of Carlstadt, N. J., for the past nineteen years, died on March 30 at his home here. Mr. Brucker, who was sixty-four, had been a manufacturer of mineral water for twenty-five years. He leaves two sons. R.

John Herbert Inch

John Herbert Inch, sixty-eight, father of Herbert Inch, composer and winner of the Prix de Rome in 1931, died on March 30 at his home in New York. Besides his son, he leaves his wife, a daughter, a brother and a sister.

Fred Bettoney

BOSTON—Fred Bettoney, bass clarinetist of the Boston Symphony Orchestra, died at his home in Stoughton, Mass., on March 31, after a brief illness. He was forty-eight years old. Mr. Bettoney was born in England, coming to this country at an early age. Most of his school and musical education was received in Boston, where he began his musical career as a bassoonist. At various times he played with Stewart's Festival Orchestra, the Philadelphia Orchestra, and Sousa's Band, as well as the Boston Symphony Orchestra, of which he was a member since 1920. Coming of a family of noted woodwind players, he himself was a most versatile performer, playing all the instruments of the saxophone and clarinet families as well as the bassoon. He is survived by a wife, Alice, and two sons, Stanley and Robert. M. S.

Miscellaneous Concerts and Musicales

Amphion Sings First Concert

Harry Gilbert conducted the début concert of the Amphion Chorus (twenty-seven women's voices) in the Astor Gallery, New York, March 29. His clear, definite beat brought effective singing of original and arranged works by Mozart, Brahms, Grieg and others. Rimsky-Korsakoff's A Page From Homer was undoubtedly the most difficult work performed, as it was one of the best. Gladys Shailer proved an excellent accompanist, winning her share of the applause for her clean-cut performance of Mendelssohn's Spinning Song. Eleanor Eberhardt has an expressive contralto voice, and was called on for an encore. Helen Bourne, Elizabeth Rustigian, Eva Smith and Elizabeth Durham scored in incidental solos

Frederick Jagel, Metropolitan tenor, sang the Prize Song (Wagner) with impassioned ardor, to the deft accompaniment of Mr. Gilbert; La Reve, from Manon, was his encore. Later he repeated his success with songs by Liszt, Cimara, Williams and Edwards, and sustained applause echoed the hearers' appreciation of his offerings.

F. W. R.

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Beach-Shaffner-Kemper Recital

The American Woman's Association, New York, presented Mrs. H. H. A. Beach, pianist-composer, Ruth Shaffner, soprano and Ruth Kemper, violinist, in recital at the A. W. A. auditorium, March 30, before a capacity audience.

Mrs. Beach arranged a program of variety, opening it with her own playing of MacDowell pieces, in which that composer's characteristic romanticism came to the fore. She later played descriptive pieces by herself (The Hermit Thrush at Morn), Ralston, Hier and Howe, in which her superior pianism, so spontaneous and vigorous, was appreciated and applauded; she added her own Honeysuckle as encore. Miss Shaffner sang six Beach songs, repeating that favorite, The Year's at the Spring, and singing for the first public hearing, Mrs. Beach's May Flowers (a mother song) and Fire and Flame; these too were received with warm plaudits. A series of songs by Mozart, Schubert, Brahms and Strauss showed her interpretative capacity and warm expression. Violin compositions by Mrs. Beach included a Romance, full of feeling melody; La Captive, echoing perhaps India or Africa, and Berceuse, a cradle song of tenderness, performed by Miss Kemper with singing tone and musicianly interpretation.

Throughout the evening Mrs. Beach shared the applause with the singer and the violinist, the audience recognizing her coöperation and her creation of a large portion of the program.

F. W. R.

* * *

Sixth Program of Music Society of New York

The sixth concert of the Music Society of New York (Clara Dellar, director) was held at the Hotel Gotham on March 21. Rosita Fordieri, contralto, Alice Kurkjian, soprano, Gertrude Hopkins, harpist and Edna Sheppard, accompanist, were the participating artists. Miss Fordieri disclosed a rich voice of contralto quality in songs by Bizet and Brahms and Strauss' Traum durch die Dammerung (which deserves special mention) and songs by Gaar, Vincent and Novero. Miss Kurkjian made a favorable impression in the La Wally aria of Catalani and numbers by Bachelet, Wolf and Rachmaninoff. Her shading and good diction in Bachelet's Chere Nuit were highlights in her singing. Miss Hopkins' virtuosity and musicianship showed to advantage in Zabel's Fountain and Pierné's Impromptu-Caprice, as well as numbers by Grandjany, Bach and Hasselmans. The accompaniments of Miss Sheppard were sympathetic and skillful. The audience applauded enthusiastically.

O.

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Geiger and Shankman Play

Elvira Rosina Geiger and Samuel Shankman, pianist, were featured at the testimonial dinner given March 19, at the Hunts Point Jewish Center, New York, for Samual Saffer, president of the center. Mr. Shankman offered several solos blindfolded, as he did in a recent appearance at the Brooklyn (N. Y.) Academy of Music.

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Fraemcke Memorial Event

The New York College of Music gave a concert in memory of the late August Fraemcke (formerly co-director, with Carl Hein) at Carnegie Chamber Music Hall, New York, March 22. Twelve items made up the program, enlisting Winifred Welton and Benjamin Boyle, vocalists, and Jeanne Schwartz, Thalia Cavadias and Uarda Hein, pianists, all former pupils of Mr. Fraemcke; Wilhelmina Meagher, harpist; Avron Twerdowsky, cellist; Louise Rorimer and Edmund Braghittoni, violinists; Eva Zayde, Evelyn Martini and Marguerite Buttelman, instrumental trio; John Bonanni, John Sortino, Anthony Messina and Mr. Twerdowsky, string quartet. Ottilie Tyndall and Frederick Marshik were the accompanists. An address, In Memoriam, was delivered by Mr. Fraemcke's life long friend and coworker as secretary of the institution, John H. Meyer. The audience filled every seat and overflowed into the corridors.

F. W. R.

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List by Ethel Pyne and Frederick Cromweed

A large audience heard Ethel Pyne, soprano, and Frederick Cromweed, pianist, in a recital at Mecca Temple, New York, March 28. Miss Pyne opened the program with three art songs by Henschel, Schubert and Grieg and the Dich, theure Halle aria from Tannhaüser. Her second group included several French songs and an operatic aria, Plus grand dans son obscurité from Queen of Sheba. For the final numbers the soprano selected English songs by Daniel Wolf, Clarence W. MacMurphey, Ivor Novello and Mr. Cromweed, the pianist and accompanist of the evening. The Cromweed songs, Spring and Summer, while partaking of the lyricism suggested by the titles, had power and depth as well as melodic beauty. Both numbers were especially well received. The former is dedicated to Miss Pyne. Not only in these numbers but throughout the program the soprano gave pleasure to her listeners, singing with confidence and assurance and convincingly projecting the moods of the various songs and arias. Encores were demanded following each group.

The piano portion of the program consisted of the first movement of Beethoven's Sonata Pathetique, Gavotte by Sgambati, Weber's Rondo la gaiete and a Chopin etude, waltz and scherzo. Mr. Cromweed played with technical facility and disclosed discerning musicianship.

N. S.

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Lillian Wechs Introduces Ruth Lilyan Brown

NEWARK, N. J.—Ruth Lilyan Brown, dramatic soprano, artist-pupil of Lillian Wechs, voice teacher of New York and Newark, was presented in recital on March 23 at Miss Wechs' local studio. Zolton Koranyi assisted with cello solos. Miss Brown disclosed a voice of rare color and power, well controlled. She gave pleasure to her listeners with her clarity of diction and understanding of the texts. This singer has been studying with Miss Wechs for less than three years. Mr. Koranyi is also a Wechs pupil, being a bass-baritone as well as a cellist. In the latter capacity he displayed musicianship on the program, and his solos were an enjoyable supplement. Henry Levine, at the piano, gave excellent support to both. An enthusiastic audience filled the little concert hall to overflowing.

J. K.

* * *

Alairé and Barr Sing Operatic Excerpts

Greetings to the audience by Baroness von Klenner preceded the operatic recital given on April 1 at Hearns Community Centre, New York, by Berenice Alairé, coloratura soprano and John Barr, tenor.

Miss Alairé opened the program with arias by Purcell, Mozart and Handel, in which her grace and fluent coloratura voice, especially in Handel's Let the Bright Seraphim, brought her enthusiastic applause; she added The Maiden's Wish (Chopin). Her second group included Mrs. H. H. A. Beach's June, Scott's Holiday, and the brilliant Queen of the Night aria, from The Magic Flute. Her technical ability conquered the difficulties of these works with ease, for her voice has grown in color and power, and she accomplishes trills and scales effortlessly. She added Swedish Nightingale as encore. Mr. Barr sang Le Rêve (Manon) with smooth, equalized tones, and Minnelied (Brahms) with warmth and excellent German articulation. He put appropriate color into Manning's Street Fair.

Scenes from Romeo and Juliet (Gounod) were next sung, in costume. For once these roles were sung by young artists of approximately the age of the Shakepearean characters. Their appeal was magnetic, and they made instant effect through both singing and acting; the waltz song, madrigal (duet) and especially the finale, all were beautifuly done, and rounds of applause rewarded the artists. Bertha Van Den Berg furnished sympathetic accompaniments.

F. W. R.

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Leon Carson Gives Musicale

The New York studio of Leon Carson was the scene on March 26 of another miniature studio-recital, this time presenting Grace McManus Smith, soprano and Margaret Russell, contralto, with Vera J. Kerrigan at the piano. Seventy people attended, and displayed much appreciation.

Miss Smith's voice is brilliant, of wide range and of considerable emotional power. She did especially well in Scarlatti's Chi vuole innamorarsi and Golde's Love Was With Me Yesterday. Miss Russell has a rich contralto, well produced and with good top tones. Her best numbers were Franz' Im Herbst and Cator's The Pool of Quietness. The two voices blended harmoniously in duet groups, and their general interpretative ability proved commendable. Besides those numbers mentioned, the soprano sang an excerpt from Meyerbeer's Les Hugenots, César Franck and Richard Strauss items, and songs in English by Mednikoff, Vaughn de Leath and Frano Leoni; Miss Russell, music by Donizetti, Durante, Arthur M. Goodhart, Campbell-Tipton and Oscar Rasbach. Miss Kerrigan provided excellent accompaniments.

M.

* * *

Sibyl Sammis MacDermid Presents Singer

The March recital in Sibyl Sammis MacDermid's studio, New York, was given by Helen Grattan, soprano, on March 21. The singer was heard in a taxing program of songs by Gluck, Guarnieri, Respighi, Catalini, Riedel, Reger, Schumann, Strauss, Staub, Debussy, Georges, Coates, Haubiel, Weaver, MacDermid and LaForge.

Miss Grattan possesses a voice of good quality and scale. Her emotional and imaginative qualities give her otherwise lyric voice a dramatic intensity and enhance her interpretations. Withal she brings to quieter and more sustained numbers the feeling of repose and vocal control. Possibly the best liked of her songs were Nebbie (Respighi), Singe Mein Blut (Riedel), Hymne Au Soleil (Georges), and a manuscript by Charles Haubiel, To You. A large audience congratulated Miss Grattan and insisted upon many extra numbers.

D.

* * *

Gladys Nevart and Dale Plimpton in Novel Collaboration

The Women's Graduate Club of Columbia University presented a recital by Gladys Nevart and Dale Plimpton, assisted by Arousing Costikyan, in the McMillin Theatre, New York, on March 28. The program had two divisions, designated From the Contemporaries and From the Classics. The first brought poetry in motion with the simultaneous interpretation given by Miss Plimpton, who recited off stage, and Miss Nevart, who supplied the visual element by miming the lines; and poetry with music, this kinship expressed by Miss Plimpton's reciting, with piano accompaniment by Miss Costikyan. This is effective and colorful entertainment, of artistic worth and with a tang of the unusual. Miss Plimpton has a speaking voice of flexibility and richness, and her readings are vivid and clear, unmarred by any affectations or mannerisms. Miss Nevart is a dancer of charm, possessing grace and plasticity of face and body. Her costumes were pictorially appropriate, and her motions attuned to the lines of the various poems. With Miss Plimpton she interpreted texts of Edna St. Vincent Millay, Vachel Lindsay, Sara Teasdale and others. The *diseuse* recited, with music, songs from A. A. Milne, Adams-Nevart's Summer and later gave excerpts from a play. The dance with music belonged to the section of the program devoted to the classics, and was a terpsichorean interpretation by Miss Nevart of music by Bach, Mozart and Grieg artistically played by Miss Costikyan. The final number, called poetry, music and the dance, was an excerpt from Euripides.

M. L. S.

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Panhellenic Audience Hears Mary Louise Coltrane

Mary Louise Coltrane, soprano, gave a recital in the ballroom of the Panhellenic, New York, on March 30. Her program was made up of songs and operatic excerpts, including the waltz song from Romeo and Juliet, the aria Voi lo sapete from Cavalleria Rusticana, numbers in English by Hageman, Kramer, Edwards, Hadley, Ronald, Watts and Terry; in German by Brahms and Franz; and in French by Bemberg and Delibes.

Miss Coltrane's voice seems equally adapted to the lyric and dramatic style, and she effectively indicated and maintained the mood of each number on her program. The accompaniments were played by Gemma W. Zerffi, who supplied sympathetic and artistic background for the singer. The audience, a large one, cordially greeted Miss Coltrane and applauded with enthusiasm throughout the evening. Miss Coltrane is a graduate of the New England Conservatory of Music, Boston, where she studied with William A. C. Zerffi, who is a member of the faculty there as well as a New York teacher.

M. L. S.

(*Continued on page 26*)

CONCERT PROMOTION

More About Sales Letters—Indirect Descriptive Letter Illustrated

By F. C. SCHANG

THE letter is the oldest form of advertisement. Because of its common usage, persons in business too often take for granted their ability to write effective letters. They may spend hours in research and consideration on a piece of printed matter, and at the last moment dictate the accompanying sales letter in haphazard fashion. Reversing these processes would often bring better results, for the letter is the most intimate and personal appeal which a seller can make to his buyer outside of an interview.

F. C. SCHANG

Every concert manager must make it his business in the course of a season to address at least one letter to his subscribers to strengthen the bond of personal contact. If his mailing should be limited to one annual letter, then that letter will be the one accompanying his announcement of plans for the year, as described in the last two articles. If his business, however, is a live and growing one, with good possibilities for expansion, other letters may be written from time to time. For a manager who has a hall capacity of 2,000 or more seats and who presents an annual course of five or six concerts, the following schedule of mailings is suggested:

EIGHT SUGGESTED MAILINGS

(1) Spring (biggest mailing)—circular announcing attractions for the coming season, accompanied by letter, order blank and reply envelope.

(2) September—follow up mailing on delinquents, including circular of first concert.

(3) Post card, several days before concert, containing program and reminding subscribers that extra seats may be obtained for guests, friends, etc.

(4, 5, 6 and 7) Similar post cards before each of the other concerts.

(8) Special mailing, including circular and letter for any particular concert on the series which may introduce a novelty, or a special attraction for which the manager may feel that a larger public can be interested.

The ordinary artist's circular which the artist supplies it is not necessary to mail to subscribers who have already bought their tickets. These circulars should be confined to prospects.

From the above survey of the mailing possibilities, it can be seen how important the one or two letters directed to customers and prospects are. They represent the only chances, perhaps, for direct selling contact.

Three types of sales letters were described in last week's article. They were (a) descriptive; (b) situational; (c) inspirational. The local manager was advised that the latter type was preferable for his purposes, and a sample letter was given in full.

Now there will be times when a descriptive letter is more to the point. For instance, suppose a circular describing the course cannot be afforded, or suppose that such a circular is a modest one and contains little more than the names and photographs of the artists. Then the letter will be the proper place to enlarge on their merits.

In composing a letter of this kind, it is well to bear in mind that most sales letters follow the same formula. If the writer, therefore, can vary his letter from a straight exposition to an indirect description, it is bound to be more effective. My favorite type of descriptive letter is one which takes the reader into confidence for a trip behind the scenes in the world of the concert stage. Such a letter performs a dual function. It describes the artist in an interesting way and at the same time cements the local manager's reputation as an "insider."

For apparent reasons, no contemporary artists can be mentioned in this column. To illustrate the points just made, the start of a descriptive letter, with imaginary characters, might go as follows:

SAMPLE DESCRIPTIVE LETTER

Dear Subscriber:

My sixth series of all-star concerts is announced on the enclosed brochure, and I am sure you will agree it is the best to date. Not only are the concerts better than ever, but you will be glad to notice that there have been substantial reductions in the prices in line with the times. To make these reductions possible, we have to thank not only the artists and their New York managers, but the manager of our audi-

(*Continued on page 26*)

Concert Promotion

(*Continued from page 25*)

torium, who has generously reduced the rental.

Help given by all of these people is evidence of the spirit of cooperation abroad and of the artistic vitality of our country. I need now only to be assured of the continued patronage of my past supporters and the position of our city as a cultural centre is secured.

A word now about the great treats in store for next year. When I was in Milan two years ago, I first heard Mme. Belpaese at La Scala. I felt then it would not be long before she received a Metropolitan call. You have all read of her sensational début there, this fall. I am pleased to reveal to you that I had signed a contract for her a month before her début. So we are to have her first appearance in our state!

Olin Downes, the splendid critic of the New York Times, wrote me a personal note about the new Spanish violinist, Disturbi. He mentioned him as a second Sarasate. I immediately secured an option on him, and after the tremendous ovation he received as soloist with the New York Philharmonic, you can imagine how quickly I exercised this option. Senor Disturbi has agreed to play a new work written especially for him by de Falla.

When our splendid American tenor, William Evans, appeared here two years ago, many subscribers wrote me asking that he be reengaged for the past season. Mr. Evans' opera engagements in Paris and Berlin, however, and his protracted recital tour in Great Britain, forbade such a contract. Next season, however, Mr. Evans will return to America, and of course I have obtained his services. I recently received a letter from him from Florence, containing some interesting snapshots, showing him to be in wonderful health and vigor. He wrote me he was looking forward to seeing his many friends in this city again.

When I made my annual trip to New York recently, Mr. Coppicus, the well-known impresario, urged me to engage the great Russian dancer, Igor and his troupe. I had not seen Igor myself but Mr. Coppicus made a special trip to Moscow and declares him to be the greatest dancer since Nijinski. This is enough for me and I am sure that this performance will be one of the features of our season.

No need to dwell on the other artists on our course, so well known to you. Many of you have autographed pictures of them in your homes and consider them real friends.

Subscribers renewing within the time limit set will have their same seats as in the past, and those desiring to change their seats will be improved as to location as soon as possible.

With many thanks to you for your support in the past, which has been a constant encouragement to me in my work, and soliciting your continued patronage, I am

Sincerely yours,

QUESTION BOX

Letters from correspondents on the subject of concert promotion, advertising and publicity will gladly be answered by Mr. Schang in this column when the subjects are of general interest. Queries are invited and should be addressed to the Musical Courier.

I SEE THAT

Herbert Boardman's new symphony was recently performed in Philadelphia by the Pennsylvania Symphony Orchestra, under the conductorship of Henry Hadley.

* * *

Ceil L. Silberman, contralto, artist-pupil of Henrietta Zinovoy, was presented in recital at her teacher's New York studio on March 25. She sang French, Italian and English songs.

* * *

Dorothy E. Coleman, soprano, artist-pupil of Florence Turner-Maley of New York, gave a recital at the studio of her teacher on March 26. Besides Bizet and Verdi arias, and songs by Bach, Gounod, Grieg and others, she sang Fair Exchange and Just Beyond the Window Pane by Florence Turner-Maley, with the composer at the piano. For the other numbers, Samuel Russell Eves was the accompanist.

* * *

Vanni-Marcoux, baritone of the Opéra-Comique of Paris and formerly of the Chicago Civic Opera, and Mme. Vanni-Marcoux, were among the passengers on the SS. Champlain sailing from New York April 1.

* * *

Helen Schneider, American composer, left for Europe April 1, by the SS. Champlain.

* * *

Marcian Thalberg, Swiss pianist, was guest artist at the musicale of the New York Matinee Musicale on March 25 at the New York residence of Ethel Parks.

* * *

Suzanne Zimmerman, soprano, gave a program on April 4 at Roerich Hall, New York. The recital was a musicians benefit, under the auspices of the Roerich Society. Conrad Forsberg was at the piano.

* * *

Hazel Longman, soprano, was soloist at a musical program given at St. Peter's Hospital auxiliary, Brooklyn, N. Y., March 16, singing Irish airs and modern songs to the harp accompaniments of Winifred Merritt.

* * *

Carl Parrish, pianist, and Bernice Kamsler, *diseuse*, appeared on March 22 at Wanamaker Auditorium, New York. Robert Turner, pianist and Sophia Delza, dancer, shared the March 24 recital in the same hall.

* * *

Grace Moore, soprano, who recently closed a New York engagement in The Dubarry, made her first personal appearance in a motion picture theatre at the Capitol, New York, March 31, heading the stage production for the ensuing week.

* * *

The Neighborhood House of Central Presbyterian Church, New York, held a recital given jointly by themselves, the Community School, Hartley House, and Hudson Guild at the Neighborhood House on March 31.

* * *

Wanamaker Auditorium musicales were given by the Tuttle String Quartet, Maria O. Robinson, pianist, and I. David Weber, clarinet, March 29; and on March 31 by Alda Astori, pianist, and Remo Giachino, violinist.

* * *

Goeta Ljungberg, soprano of the Metropolitan Opera Company, was assisting artist at a lecture given by Olin Downes, music critic of the New York Times, at the Brooklyn (N. Y.) Institute of Arts and Sciences, March 27. Mr. Downes' subject was Wagnerian Opera and Its Influence Upon Modern Song.

Musicales

(*Continued from page 25*)

Sanchez Gives Studio Program

Carlos N. Sanchez presented five artist-pupils in his residence-studio, New York, March 25. The salons were completely filled when Giovanni Fulco, baritone, began the program. He sang the aria from Simon Boccanegra, and later another Verdi air and a song by Tosti, winning the most applause with Huhn's Invictus; he has power and temperament. Mildred Gardner sang Nobil Signor with grace, and also songs by Woodman, Grieg and Kountz, winning a due meed of appreciation. Alice Ralph Wood's spontaneous singing and the quality of her high tones drew applause, especially for her singing of songs by Wolf, Spier and Del Acqua. Her young daughter Marjorie interpreted songs by Debussy and Ware with true pitch and good enunciation. The splendid tone quality of Emma Mooney's voice was noted in La Reine de Saba and Nadeschda; she also presented songs by Ross and Rogers. Blanche Mehring sang Charpentier's Depuis le Jour with deep expression, as well as songs by Curran, Mednikoff and Grille.

All these singers have unusually good natural voices, which they have developed under Mr. Sanchez' guidance to artistic attainments. Evelyn Capelle played sympathetic accompaniments. Alma Schirmer, pianist (a pupil of Gustave L. Becker), played excerpts from Chopin, Debussy, Liszt and others with highly developed technic and bravura style. The audience paid the singers deep attention. F. W. R.

* * *

Dickinson Plays MacDowell and Classics

Dr. Clarence Dickinson's Hours of Music at the Brick Church, New York, March 24 and 31, featured MacDowell at the first, that composer being represented by a march, In Deep Woods, Eagle, Humming Bird, and two excerpts from the Sonata Tragica. The romantic music displayed the wealth of MacDowell ideas as well as their beautiful interpretation. Mary Hopple, contralto, sang Long Ago, The Swan Bent Low, and Cradle Hymn, her richly resonant voice making impression of depth and sincerity. Milton Prinz, cellist, acceptably played a romance, air, and To a Wild Rose. This program was given in recognition of the twenty-fifth anniversary of the Peterborough Colony, N. H.

Rameau, Couperin and Lully made up the March 31 program of the Friday noon series. The quaintness, the minor cadences, the formality of the period of wigs and knee-breeches, is echoed in this music, which proved refreshing after twentieth century composers' works. Interpretation of the music was in the hands of Dr. Dickinson, who played musettes, sarabandes and menuets with delicate effects; a Dialogue (Couperin) being especialy effective. Dorma Lee, contralto, Elizabeth Werth, violinist, Frances Blaisdell, flutist, and Mildred Dilling, harpist, shared in the solos and ensembles. Couperin's Tic-Tock-Tchok, harp solo, bringing that instrument to the fore. Bach's St. Matthew Passion and St. John Passion were performed by the choir March 26 and April 2. F. W. R.

* * *

School of Musicianship in Operatic Numbers

Anna E. Ziegler, founder of the School of Musicianship for Singers, Inc., presented operatic numbers with orchestra, to a capacity audience at Kolping House Hall, New York, March 26. The bright soprano of Gardina Hatfield, the excellent mezzo-soprano of Martha Lipton, the charming voice of Belle Raymond, the winning personality of Lulu Milonescu, the clear tones of Hildred Hansen, the pleasing baritone of Bay-Ramyon, and the facile bass-baritone of Zlatoff-Mirsky, all won warm applause. Ensemble items, a women's chorus, men's chorus and orchestral items combined to present an evening of variety. Electra Allison playing excellent piano accompaniments, and Peter Paul conducting the orchestra with authority. F. W. R.

* * *

Second Chamber Concert at Community Center Conservatory

The League of Composers Quartet gave the second recital in the series of three chamber music concerts at the Community Center of Music, New York, on March 25. The Beethoven quartet which opened the program was followed by modern music, Mossoloff's quartet and the first performance anywhere of Fantasie on Chassidish Theme by Mitya Stillman. The ensemble gave a spirited execution of Mossloff's music which strives to illustrate the mechanical tempo of a Soviet factory. Mr. Stillman's quartet was authoritatively played and the audience insisted on its repetition. The composer, a member of the quartet, reneatedly acknowledged the applause of the listeners. R. B.

* * *

Maude Langstaff Hornung Offers Musicale

Twenty-two items made up an interesting musicale at Hotel Seville, New York, March 28, when Maude Langstaff Hornung presented her pupils, Antoinette Roell, Dolores Francis, John Walsh and Allessandro Sterbini, in classic and modern songs. They showed the results of competent instruction. Robert Thompson, a violinist of excellent tone, and H. Collier Grounds, pianist and accompanist, assisted. F. W. R.

TO PLAY FOR CHILDREN

MILDRED DILLING

and assisting artists are giving a recital for children in the Barbizon-Plaza, New York, today (April 8). The program is designed to illustrate the use of the harp as a solo instrument as well as in chamber and ensemble combinations.

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Paris Curtails Foreign Musicians

(Continued from page 5)

Maurice Eisenberg, cellist, interrupted his out-of-town engagements long enough to do a recital to a crowded house in the Ecole Normale. His success was immediate, the audience giving the popular artist recalls and demanding encores.

Eisenberg's opening number was Vivaldi's concerto in D major, arranged by Georges Dandelot. The Ecole Normale Chamber Orchestra (under M. Alexanian) played the accompaniment to Eisenberg's charming and spontaneous reading of the work. In Bach's suite in D major, Eisenberg admirably revealed his accomplishments as a technician and musician, while in Brahms' sonata in E minor (in which Julien Krein did excellent work as accompanist) the artist struck a romantic note that was deeply effective. Aria (Krein), Tarantella (Casella), Berceuse, from The Fire-Bird (Stravinsky) and Piece in C sharp minor (Boulanger) brought the séance to a brilliant close.

Jazz and Spirituals

Layton and Johnston, popular American Negro duettists, sang to an audience of some 3,500 in the Salle Pleyel. The pair are favorites in Paris, and the success of each appearance shows how securely they are established in the Parisian heart.

The program comprised thirty numbers. Folks found it all too short, shouting for more on every occasion. Everything in the way of jazz songs and not a few spirituals were offered up in Layton and Johnston's typically nonchalant style, and both singers and listeners passed a merry evening. All of which goes to show, that, in spite of the "crisis," artists who have something to give, be it high brow or low, are doing thriving business.

Brailowsky

Brailowsky brought his Chopin cycle to a brilliant close this week, playing twenty-four preludes, three nocturnes, nine mazurkas, two waltzes, the barcarolle, a polonaise, and Allegro de Concert at his sixth and final recital. Brailowsky's undertaking was eminently successful. Crowds came to applaud every séance, admiring the artist's brilliant playing and comprehensive interpretations and giving him to understand that he is welcome to return and do the same thing over again whenever he wants to.

Lehmann Sings

Lotte Lehmann, fresh from her American tour, sang Beethoven and Wagner arias at the mid-week Lamoureux Orchestra concert (Charles Munch conducting). The soprano is highly popular in these parts, and her admirers turned out in full force to hear her sing Air de Fidelo (Beethoven), excerpts from Lohengrin, Tannhäuser and Tristan and Isolde.

Krein Soirée

A concert devoted to instrumental compositions by the young Russian composer Julien Krein, was given in the Ecole Normale. The composer, a pupil of Paul Dukas, and already known for his orchestral works, writes in a typically personal idiom, and his gift for lyric expressiveness is quite unusual in one his age.

Maurice Eisenberg, cellist, Ljerko Spiller, violinist, and the composer-pianist, interpreted the following works: concerto for cello and piano, suite for cello and piano; Berceuse, Canzona and Etude, for violin and piano; preludes Nos. 1, 2, 3, 5, second nocturne, Poème, Tango, Pièce. Petit Poème, first nocturne and Rhapsody, for piano.

New Orchestral Scores

The week was not without its first orchestral auditions. Walter Straram, who makes a point of giving one new work at each of his weekly concerts, brought out Jean Rivier's orchestral suite, Le Voyage d'Urien, inspired by André Gide's book of the same title. Scored for woods, brasses, tympani, harp, piano and strings, the suite evokes, rather than depicts, its five parts, suggestively entitled Minarets, The Bathers, Serenade, The Dead City and The Slave Market.

At the Saturday afternoon concert of the Pasdeloup Orchestra, with Pietro Coppola batoning, Lucien Haudebert's La Fille de Jephté and Marcel Delannoy's waltz Cendrillon, were given first auditions. Haudebert's symphonic poem, written in 1926, and based on Alfred de Vigny's poem, describes in music Jephtha's rash vow and sacrifice of his daughter. In contrast to this lamentation was Delannoy's gay orchestration of the waltz, taken from his children's ballet, Cinderella, created in 1931 in Chicago by Ruth Page and her company.

Fantaisie Monothematique, by Lucien Lambert, premiered by the Colonne Orchestra under Paul Paray, is, as its title indicates, composed on a single theme. Contrary to classical treatment, the theme undergoes no modification, the variations being only harmonic and rhythmic.

At It Again

The Société Nationale de Musique no sooner gets a batch of new compositions safely launched than it comes forward with another. At a recent concert (the 543rd since the Society's foundation in 1871), the following were given: quartet in D major, by Robert Bernard (played by the Pascal Quartet: André Pascal, Roger Brouget Jacques Desestre, Fernand Dangréaux); Les Heures du Foyer, four songs by Simon Plé (sung by Guilmar d'Aragon, accompanied by the author); three selections from Zodiaque, suite for piano, by Georges Migot (Anna Urani, soloist); four songs, by André Pascal (Odette Benoist, soprano, accompanied by the composer); Rhapsodie for piano, by Arthur Petronius (Elen Foster, soloist); and quintet for piano and strings, by Brunetti Pisano (Pascal Quartet and Lucy Gard, pianist).

Decorated

Regina de Sales, Parisian vocal teacher, has recently been awarded the Palmes d'Officier d'Instruction Publique decoration, by Anatole de Monzie, French Minister of Public Instruction.

Mme. de Sales is an American of French descent and numbers among her ancestors the famous François de Sales. A vocal teacher of wide experience, with a particular gift for diagnosing voices and curing their faults, Mme. de Sales lists over 150 of her students active in opera, oratorio and concert work. A pupil of Anna de la Grange, Patti's teacher, Mme. de Sales is an exponent of the Italian school of *bel canto*. She has been teaching in Paris for the past twenty-six years, and was accorded this signal honor of the Palmes Academique for her signal and devoted work in vocal instruction in France.

Brevities

Opéra-Comique restorations include Sappho, Aphrodite, Le Juif Polonais, Les Rendezvous Bourgeois, La Habanera, La Pie Borgne and the ballets Mariage (Moussorgsky), Frasquita (Lehar) and Faublas (d'Erlanger).

L'Enfant et les Sortiléges, by Maurice Ravel, is to be restaged at the Paris Opéra.

A service commemorating the fifteenth anniversary of Lili Boulanger's death was held at Trinity Church, Paris, March 15.

Ida Rubinstein plans a series of ballets at the Paris Opéra next November with new works including Ravel's Morgiane, Honegger's Semiramis and Stravinsky's Persephone.

Argentinita, Spanish dancer, gave a recital in the Théâtre des Champs Elysées.

Edward Perkins, Los Angeles impresario, is in Europe booking attractions for his Greek Theatre series during August.

Vera Janacopulos, soprano, is giving recitals in Holland.

A monument to the memory of Albéniz is being erected in Barcelona.

Paul Kaul, French violin maker, gave a lecture on modern violins at the Maison de France where a quartet of his instruments are being exhibited.

The Berlin Philharmonic Orchestra (Furtwängler conducting) will give concerts in Paris in May.

Levinskaya Rewards Harold Rubens with Praise

The twelve-year-old English pianist Harold Rubens, recently played the Beethoven G major piano concerto with the Municipal Orchestra of Torquay, English seaside resort, where music is one of the chief attractions during the season; and Mozart's D minor concerto with the Bournemouth Municipal Orchestra, under Sir Dan Godfrey.

"In Bournemouth the little pianist made so deep an impression," said Mme. Levinskaya, the boy's only teacher, "that Sir Dan immediately took steps for a return engagement. In a letter to me, the conductor says that the boy has not only a beautiful tone and a firm technic, but a general artistry that is remarkable at his age, and he predicts 'great things' for his future."

Soon after these appearances in his native land, young Rubens was taken to the Continent, where he is to appear with leading orchestras.

"The remarkable thing about this young artist," according to his teacher, "is that he is not, like the 'wonder child' of old, being nursed solely for a musical career and public exhibition purposes. He attends school in his Welsh home town, Cardiff, and ranks as a precocious scholar. Once a week he travels alone to London, a distance of 145 miles, for his lessons with me, and his practice is confined to hours outside of school periods. When he plays in public it must be in vacation time or on special leave of absence from his school. Young Rubens is an absolutely normal child, who likes games and is good at sports. Yet he finds time to keep up and add continually to an already prodigious virtuoso repertoire." S.

Mrs. Morris Cites Music as Aid to Morale

Etta Hamilton Morris, president of the New York State Federation of Music Clubs, issues a message in the March number of The Empire Record, the federation's official bulletin. Mrs. Morris cites music as a means of banishing fear. She speaks of her experience as choral director to units of the navy during the war, and how the men described to her the heartening effect of music.

Mrs. Morris attended the recent second meeting of the Educational Committee of the New York Federation of Music Clubs. She was also speaker before the Bel Canto Club of Huntington, N. Y. Among the junior units of her organization which the state president has visited lately are the Allegro Club of Utica and the Junior Music Study Club of Port Washington, N. Y.

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Broadcasting Offers Few Substantial Opportunities for Beginning Musician

Sustaining Period Provides Only Chance for Young Soloist—Financial Remuneration on Non-Commercial Programs Is Slight

By MILDRED CHETKIN

However frequently and radically the fluent features of radio may change, there are certain aspects which remain distressingly static. One of these has to do with the legend—substantiated perhaps in a few isolated instances, but absolutely hollow in most—that the microphone offers the young artist a short cut to fame and its agreeable concomitants. Each year our music schools are graduating hundreds of gifted students who, had not radio appeared to complicate the scene, would have looked forward serenely to the struggles and the arduous climb which a career in music inevitably imposed. Now there are few of them who, admittedly or not, do not cherish the conviction that if only they could get to the "right man" in radio the business of achieving eminence and a correspondingly generous allotment of the world's goods would resolve itself into merely a matter of mechanics.

It would please us exceedingly to be able to report that this is true. One has only to listen to the performances of these young artists during the regular school broadcasts to come to an immediate appreciation of their natural talent and superb training. Unfortunately, however, unless radio veers sharply and unexpectedly in another direction, their chances for establishing themselves through this medium are extremely slender.

Moreover, this is a circumstance which prevails far more generally today than ever before. With the sponsored program assuming constantly growing importance and the advertiser chary of endowing any but "sure-fire" entertainment, the direction which radio has been taking is clear enough, even to the casual observer. The performer who has something new, startling and "different" to offer will find stations and agencies tumbling over one another in their touching eagerness to assume guardianship over his fortunes, but the serious musician who has not yet achieved a reputation is left to his own devices. His only chance lies in auditions, and here, of course, are applied standards which reflect whatever trend radio entertainment may at the moment be following.

Just now, the executive engaged in spotting talent—as the vernacular has it—is fixing his attention upon "acts" and specialty performers. They are what the listener wants, and they are, in effect, what clears the dealer's shelves. Nothing else is of material importance or, by the same token, of any great value.

Except in the rare cases where a sponsor will risk engaging an unknown artist, the only possible place for the young musician is the sustaining period, but he cannot delude himself for long into believing that this constitutes his big opportunity. Financially the sustaining program holds very little attraction; the only substantial return which it offers lies in the chance that it may attract the attention of a sponsor.

But this is an eventuality which occurs only infrequently. We may take, as an example, the artists who have won Atwater-Kent scholarships. Certainly these auditions were attended with sufficient general interest and publicity to insure at least a measure of recognition for the young musicians. Yet after they complete their studies and return to the air as finished artists they can be certain of nothing. Several of them have appeared on sustaining periods, but as for performing under the aegis of a commercial sponsor—where with possibly a single exception, are they? Then, too, a sustaining artist, after he has been heard regularly over a long period, apparently loses his value as a soloist for commercial broadcasts for advertisers are reluctant to build their programs around performers with whom listeners may have grown too familiar.

Far from augmenting their staffs to any appreciable extent, moreover, most of the stations have dismissed a large number of their sustaining artists in an effort to cut operating costs. How long this state of affairs will obtain is doubtful, although with the approach of the summer season and the consequent withdrawal of many commercial accounts, the broadcasters are not likely to incur any unnecessary expense. They have retained a sufficient number of artists to fill their schedules and will probably stop at that point for a time.

This is not to say that the stations are no longer looking for fresh material. They are as eager as ever to find and develop something new. But before they will engage to "build up" an artist and give him sustaining periods he must, to an even greater degree than before, possess definite commercial possibilities, and, as we have said, these qualities are scarcely to be found in the unrecognized musician.

Largely responsible for these circumstances is the fact that the stage, and more particularly vaudeville, has invaded radio and left its mark upon broadcast entertainment. Listeners have come to measure the success of a program in terms which, a few years ago, could not possibly have been applied to radio, and we have as a result a hybrid form of entertainment. Radio executives visit the vaudeville houses with a view to acquiring new material for the air, and the artist bureaus of our broadcasting companies are busily engaged in selling their radio performers for vaudeville appearances.

Quite naturally, the large stations are the scene of a perpetual civil war that centers about the activities of the artist bureaus. Here one encounters the engrossing spectacle of two elements—they may be classified roughly as the "concert" and the "theatrical" factions—trying to force each other into a position of relative subordination. The one which operates at the greatest profit—or, in these times, at any profit—emerges, momentarily at least, victorious. At present, concert engagements being what they are, there is no doubt that the accounts of this branch of the artist bureau are spattered liberally with red ink, and that efforts to discover and develop new material are concentrated upon such types of entertainment as can provide a reasonably certain source of revenue from the vaudeville circuits.

If, in the light of these melancholy facts the young artist is still dazzled by visions of radio fame and sets out to capture its glittering rewards, it is safe to wager that in nine cases out of ten he will encounter disappointments and difficulties which will very soon disabuse him of his high hopes. The broadcasting studio is not the place to build a reputation as an important soloist. The fabulous fees go to musicians who bring to radio an art that has already achieved distinction in other fields.

* * *

Lhevinne Discusses Radio

Of the several plums which have, since the beginning of the year, fallen into the lap of the radio listener, the most impressive and certainly the one whose effect is most widely observable is the weekly series of piano recitals being given over an NBC network by Josef Lhevinne. It is one thing to listen to the art of a master on one or two broadcasts in a season and quite another to be able to share a musical experience with him on every seventh evening, over a period of many weeks.

There is no necessity for a discussion of the obvious significance of Mr. Lhevinne's radio appearances, but his own attitude in this connection is interesting and refreshing. With the true artist's forthrightness he makes no attempt to minimize the importance of these weekly concerts as a contribution to the sum of good music on the air. But his judgment is completely impersonal, and the enthusiasm which he feels for the Hutcheson, Philharmonic and Boston Symphony hours, to cite a few, is as fresh and eager as his interest in his own broadcasts.

In fact, Mr. Lhevinne has not yet, apparently, recovered from the wonder of radio, and before its miracles he is still humble. Where it reaches those who, because of their remoteness from the activities of cultural centers, would otherwise be completely without such experience, the pianist finds its greatest service.

"From the letters I have received," Mr. Lhevinne told us, "it is clear that the need for serious music is as vital in the small towns and rural districts as in the important cities. Often one finds in people who have had no opportunity to acquire a cultural education or formal training an instinctive love for and appreciation of music that is inspiring in its simplicity and sincerity. It is by listeners of this class especially that I like to think the good broadcasts are being heard. I have made many such friends on my fishing trips to Wisconsin, and I know how much the radio can mean to them."

Mr. Lhevinne also discussed the marked improvement in radio reception that has recently been effected. "Particularly where the timbre and dynamics of the piano are concerned," he said, "there has been conspicuous development. A few years ago, the piano was barely recognizable on the air. Technically, of course, radio still has far to travel before it can approach perfection. What one hears from the loudspeaker is not always a faithful reproduction of a musician's performance, for in the studio they clip your wings. When you play too softly they increase the volume of your tone, and a forte may be only as vigorous as they will allow. But, if these are its limitations, radio also has, much more richly, its possibilities."

Concerning the substance of radio pro-

STATIC

Beau Balladeer who sings over the NBC network and Leonard Lewis who entertains WOR audiences, are the same person. . . Andre Kostelanetz paid a graceful compliment to Nat Shilkret when he featured the latter's tone poem, Skyward, on one of his programs. . . Whenever he appears as violin soloist on the program he conducts, Dolph Martin plays on one of his most treasured possessions, a rare Vuillaume violin which was presented to him by two members of the Boston Symphony Orchestra. . . Harold Sanford might easily have been an electrical engineer rather than a musician. One of his earliest accomplishments was the building of an electric car, which he completed when he was nine years old.

ON THE AIR

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Ferde Grofé

grams, Mr. Lhevinne believes that musically, the greatest opportunities for development lie in the direction of chamber music. "Into this form many of the masters have poured their purest inspiration, and unfortunately it is with these compositions that audiences are generally least familiar. Radio performances of chamber music are undoubtedly the means of creating large audiences for these works. Liszt once said that there is music which comes to us, and music to which we must come. By affording the opportunity for frequent performance of these less obvious compositions and the consequent illumination of their beauty and meaning, broadcasting can become a force of great significance."

With the quality of broadcast programs under discussion, the conversation turned, with the aid, perhaps, of a little gentle piloting by Mr. Lhevinne's interviewer, to the subject of jazz. "As long as people will listen to it and ask for it, I suppose jazz will stay on the air," he said. "I can see how they might possibly want it in the evening. But what puzzles me is that there is no time during the day when jazz is not on the air. Switch on your radio in the early afternoon or even in the morning—before breakfast—and you will find one station after another grinding out these tunes. That I will never understand." And the great pianist shrugs his shoulders before the mystery to which neither his broad knowledge, his keen sympathy nor his nimble wit can provide him with the solution.

* * *

Quartet of Opera Singers on NBC Program

On April 8 there will be presented over an NBC-WJZ network the second broadcast of a quartet comprising Queena Mario, Gladys Swarthout, Mario Chamlee and Frank Chapman. The program includes a group of old-time favorites, popular songs and selections from Rigoletto, including the quartet; the tenor solo, La Donna e Mobile, by Chamlee; the Vendetta duet by Mme. Mario and Chapman; and Caro Nome by Mme. Mario.

* * *

Philadelphia Musical Academy Instals Radio Equipment

For the purpose of preparing artists for broadcast appearances, William J. Charlton, administration director of the Zeckwer-Hahn Philadelphia Musical Academy, has secured complete radio equipment for the school. This includes a dynamic microphone and amplifier and a recording system which makes possible the playing back of the artist's work. This is the first school in America to undertake a course of instruction of this type. Mr. Charlton plans to acquaint students with the technic of broadcasting not only vocal music but instrumental programs.

* * *

Sanford Conducts New Programs

Harold Sanford, NBC conductor, has inaugurated a new series of Saturday evening programs for the presentation of Gilbert and Sullivan operettas. A group of soloists and a large mixed chorus assist the orchestra during these broadcasts over WJZ.

Another series of programs to be heard under Mr. Sanford's direction will be entitled The Hour Glass, for Monday evening presentation over the WJZ network. This is to comprise a full hour of operatic and semi-classical music, with soloists and chorus.

RADIO IMPRESSIONS OF A WEEK

The first broadcast, through the facilities of Columbia, from RW 49, the Soviet radio station, was accompanied by a violent bombardment of "atmospherics" that resulted in the program's termination after a few minutes. Above the roar, we were just aware of the efforts of the Pianitsky Choir in a group of Russian songs. During the remainder of the period, Vincent Sorey conducted the Columbia Salon Orchestra in a program of diverting music, including the Waltz Scherzo of Strauss and excerpts from Rameau's Ballet Suite . . . Monday night brought the distinguished Henri Deering to the microphone with the Albéniz Tango, Debussy's Clair de Lune and the Mendelssohn Rondo Capriccioso as his offerings. He played, of course, with all the technical brilliance and finesse for which he is known and beyond that gave to the Debussy composition such subtlety of tone color as rarely is heard in piano performances on the air (WJZ) . . . The Regimentalists, a chorus of male voices recently organized by Keith McLeod, were heard in one of their first appearances over WOR in David Guion's Home on the Range and the Drinking Song from the Student Prince. The group is well balanced and apparently carefully trained. The possibilities of Guion's song especially were realized completely, with regard both to mood and form . . . The weekly broadcast of the Curtis Institute of Music presented again several competent young musicians chosen from the student body. Daniel Healy, the possessor of a pleasing, lyric tenor voice, sang Killarney of Balfe and Rasbach's Trees; a chamber music group gave a smooth performance of two movements from Haydn's C major string quartet; an aria from Samson and Delilah, In the Luxembourg Gardens and Danny Boy comprised the selections of Paceli Diamond, soprano; and Ethel Stark brought animation and intelligence to her presentation of violin music by Godowsky, Albéniz and Milhaud. Ralph Berkowitz was a deft and sympathetic accompanist throughout the program (WABC) . . . From the studios of WBAL in Baltimore, NBC presented the Baltimore Symphony Orchestra, under the direction of George Siemonn, in its first network broadcast. The program included the prelude to Die Meistersinger, Strauss' Death and Transfiguration and the Capriccio Espagnole of Rimsky-Korsakoff. The orchestra, composed of eighty-five musicians, played with a unity of effect and a precise delineation of outlines that contributed to the success of the broadcast, although there were occasions during the performance of the Wagner music when the brasses were disproportionately heavy for the microphone . . . Samuel Shankman gave an interesting quarter-hour of piano music over WMCA, playing a concert piece of Weber, a Chopin waltz and Liszt's paraphrase of Verdi's Rigoletto . . . Another of the superb programs in Eddy Brown's Master of the Bow series over WOR—devoted in this instance to the music of Wagner. A lucid and well-written script reconstructed incidents in the composer's life where they concerned the selections played during the broadcast; a paraphrase of Parsifal for violin and orchestra by Wilhelmj, the Spinning Song from the Flying Dutchman, the Evening Star from Tannhäuser and the Siegfried Idyll. The warm lyricism of Mr. Brown's violin and the deep understanding which he brought to the music contributed to make this one of the significant broadcasts of the week . . . Over an NBC network, Sigmund Spaeth continues his ingenious researches into the origin and ancestry of our contemporary music . . . An aria from Donizetti's La Favorita gave Tito Guizar an opportunity to prove his ability as an interpreter of more serious music than he customarily offers in his programs of light Spanish music (WABC) . . . Rex Sheridan's broadcast over WOR was made unusually interesting by his inclusion of four unfamiliar Songs of the Pavement by Thomas J. Hewitt . . . A last-minute change in schedules gave listeners an unexpected opportunity to hear the Rochester Philharmonic Orchestra (under Howard Hanson's baton) perform the conductor's second symphony (WJZ).

NETWORK OF NEWS

The Curtis Institute of Music is presenting for its last broadcast of the season on April 11, William Harms, pianist; Virginia Kendrick, contralto; Marjorie Tyre, harpist and Fiorenzo Tasso, tenor. Vladimir Sokoloff is the accompanist.

* * *

Frederic Baer is singing the baritone role in Taylor's The Highwayman over Station WJZ on April 8.

* * *

A short version of Verdi's Il Trovatore was featured over WMCA, March 29, in Famous Pages from the Opera, an Elmo Russ production. The artists were Leonora (Jean Comorata), Azucena (Marion Seele) and Count di Luna (Rocco Pandiscio).

* * *

Elvira Rosina Geiger and Samuel Shankman, pianists, were heard in a St. Patrick's Day program over WMCA. Their numbers, both solos and duets, included Irish music and works by Weber and Liszt.

* * *

The weekly radio program of the La Forge-Berúmen Studios was broadcast over WABC on March 23 by Mina Earnest, coloratura soprano, and Edith McIntosh and Erna Zobel Luetscher, pianists. Frank La Forge accompanied Miss Earnest.

* * *

Robert Royce chose a selection from the works of Charles Wakefield Cadman, with whom he has appeared in concert, as his featured contribution to the Thursday Special program—broadcast from the Chicago NBC studios. Lucille Long, contralto, was also heard, and the orchestra was led by Josef Koestner.

* * *

Olga Attl, harpist, was selected by Philip James as soloist for the concert given by the WOR Little Symphony Orchestra on March 25. The program included the first radio performance of Jacques Pillois' Croisiere (Rhapsodie Mediterranne).

* * *

The San Francisco Music Club Choral (Alfred Hurtgren, conductor) composed of 400 members, with Elsa Behlow Trautner and Mrs. J. O. Ernsberger, sopranos, and Ben Klassen, tenor, as soloists, presented a special program over the NBC Western stations.

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A new WOR series of programs devoted to Negro music is directed by Clarence Williams three times a week.

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Frank Black's orchestra has been engaged for the Chevrolet program. James Melton, tenor, is the vocal soloist.

* * *

Assisted by an orchestra (Harold Sanford conducting) Donald Novis is presenting a series of NBC weekly song recitals.

* * *

Viola Philo is singing over WEAF on the Blue Danube hour, April 8; on the Radio City program, April 9, from WJZ; and April 10 on WEAF during the Hour Glass period.

* * *

A preview of Chicago's Century of Progress Exposition broadcast from CBS in Chicago, performed The Century of Progress March written by Frank Westphal. Among the artists who appeared were Mme. Belle Forbes-Cutter, Billy White, the Four Norsemen, the Three Queens (a trio in their network début), and the Westphal orchestra.

* * *

A medley of songs arranged by Josef Pasternack and conducted by him were offered by the Knickerbocker Singers on the Jack Frost Melody Moments program.

* * *

Under the direction of Dr. Frederic Joslyn, director of music at Fordham University, the choir of sixty voices from the College of St. Elizabeth, Convent Station, N. J., broadcast over WOR.

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Josef Stopak, violinist, was soloist during the NBC weekly Salon Singers broadcast, under the direction of George Dilworth.

* * *

A program by the Cleveland All-High School Orchestra, with Rudolph Ringwall as guest conductor, was broadcast over an NBC network.

* * *

Anthony Pesci, operatic tenor, has signed a five-year contract which calls for appearances on the radio under the name of The Wandering Minstrel.

* * *

Olga Albani, NBC's Spanish mezzo-soprano, has returned to the air for a new series of recitals.

* * *

Hugo Riesenfeld's composition, Hebrew Fantasy, was featured during a recent NBC broadcast of his Viennese program. Lucille Manners, soprano, and Edward Nell, Jr., baritone, were the soloists.

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Through an arrangement just completed between the management of the Wanamaker Store and WINS, the Wanamaker recitals are to be broadcast regularly.

* * *

Old German folk songs and dances, many of them out of publication for many years, will be brought to the audiences of the Yankee Network by Count Habenix and his German Band. The programs, which are to be heard weekly, will originate in the studios of WFEA, Manchester, N. H.

* * *

A new series called Musical Biographies has been inaugurated over WINS. A *résumé* of the life of a famous composer is given during each broadcast, with Mimi Lehmann narrating and Blanche La Rosa, concert pianist, providing the musical interludes.

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Four concerts by the Goldman Band are to be presented over the NBC network under the direction of Edwin Franko Goldman.

* * *

Dorothy Frank, young musical comedy and operatic soprano, is presenting a series of recitals over WMCA and WPCH.

* * *

Gertrude Mittelmann played a special program of piano music over a group of NBC stations recently.

* * *

Elias Breeskin was the conductor during the Guest Conductors hour over WOR on March 27. The world première of his new composition, Cosmopolis, for violin and orchestra was featured, with Mr. Breeskin playing the violin and Alfred d'Auberge directing the orchestra for the selection.

RADIO PERSONALITIES

GEORGE HALL

One of the frequently heard orchestras on the Columbia network is that of George Hall. The son of the first cellist of Victor Herbert's orchestra and a contralto, young Hall received his first musical training in his home. When he was fourteen he began his professional career as a violinist in a symphony orchestra in Brooklyn, N. Y. Although the fact that he had talent was evident, the boy's parents were anxious to see their son become a physician, so, in accordance with their wishes, he enrolled at the medical school of Cornell University. The outbreak of the war interrupted his studies and George joined the Navy, eager to fight for his country and see the world. He did neither, however, for he was immediately sent to the Great Lakes Naval quarters to train bands. That decided his career, for as soon as the armistice was signed, he joined Victor Herbert's orchestra. Subsequently, he conducted the orchestra for Fritzi Scheff and later formed his own group, which was engaged to play at the Ambassador Hotel in New York.

An extensive tour of the country and an engagement at the Savoy Hotel in London occupied his time until last summer, when he brought his orchestra back to New York and to the Hotel Taft. George Hall also has the distinction of being one of the first conductors to recognize the possibilities in radio and go on the air.

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ROSARIO BOURDON
CONDUCTOR

Verdi's Otello Is Vividly Recorded by Scala Forces

Operatic Masterpiece Placed on Discs in Its Entirety by Superb Cast of Italian Singers Headed by Apollo Granforte, Maria Carbone and Nicolo Fusati—Caruso Redivivus

By RICHARD GILBERT

Otello, Verdi's powerful musical transmutation of Shakespeare's grim and dark-hued tragedy, is by far and wide the most important electrical transcription to emanate from the progressive Milan studios of La Voce del Padrone. Otello's registration has long been awaited and Victor did not delay long in making this set available in America; it was first published in Italy in May, 1932. While the present time may not be calculated to be especially propitious to the sale of bulky albums of this nature, it is fervently hoped that all who are able will make it a point to hear this remarkable recording of a truly magnificent opera. It is impossible to understand how educational institutions will be able to do without it.

The glories of this masterpiece which Verdi composed at the age of seventy-four need no new introduction here; however the difficulties of presentation—not least of which are the taxing requirements of the parts of Iago and Otello—preclude its casual performance. It is sufficient to indicate that the libretto by Boito, whose Mefistofele is another gem in Italy's operatic crown, is a model of dramatic condensation, of consummate skill in the provision of lyric expression. Italian scholars have pointed out the beauty of his verses, both where they translate or supplement Shakespeare. Verdi's definite ideal in setting this libretto to music was to give to Boito's lines "the most true and significant accents possible." That is not a novel ideal; but the nature of the subject—the jealousy of the dusky Moore and the poisonous intrigue of his conniving ensign—impelled Verdi, at his advanced age, to experiment considerably and to strike deeper into channels heretofore not wholly invested in Aida, Il Trovatore, La Forza del Destino or any of the other preceding works. 'Francis Toye, English Verdi scholar,[1] feels that, in its general characteristics, "Otello marks the culmination of an existing ideal, the perfection of an already established procedure rather than a revolutionary departure." Regardless of the methods employed, the opera has force and drive, mastery of passion, logically flowing and melting aria and recitative, and unification of voice and orchestra to an extent never before displayed in Verdi's or any other operatic writer's work. The harmonic richness and rhythmic expressiveness of the orchestra and the surge of dramatic declamation, combine to form a movement of continuous action that steadily mounts with increasing power until the overwhelming climax (with the ineffable recurrence of the love theme) which ends with Otello's

I kissed thee ere I killed thee. No way but this,
Killing myself, a kiss, another kiss, and yet a kiss!

One cannot be unaware of the canny stagecraft and theatre employed in the opera; because of this the Scala recorded performance is all the more remarkable, providing as it does an unseen drama tremendously moving and emotional. Naturally a certain amount of additional concentration is required of the listener, but with the score before him he cannot fail to be affected by the sweep of characterization set out so vividly. For one who never saw the opera performed, the present writer must admit having been impressed with the operatic feast these discs serve up.

THE CAST

Otello	Nicolo Fusati
Iago	Apollo Granforte
Cassio	Piero Girardi
Roderigo	Nello Palai
Lodovico	Corrado Zambelli
Montano	Enrico Spada
A herald	Enrico Spada
Desdemona	Maria Carbone
Emilia	Tamara Beltacchi

Chorus and orchestra of La Scala, Milan, conducted by Carlo Sabajno. Victor Musical Masterpiece Set No. M-152. Sixteen 12-inch discs. Also longer-playing version. English libretto supplied.

ENGLISH PREMIÈRE RECALLED

Recalling the first performance of Otello in England, Herman Klein remarks that "under the great Faccio, of Milan, with Tamagno and Maurel in their original roles of Otello and Iago, it was also very nearly as perfect, as free from blemish, as the one that now reaches us from La Scala through a different and much less expensive medium." In the face of such remarks and those that follow it is imperative, and in no sense an evasion of our own obligations, to quote at length from Mr. Klein's ecstatic review of the Otello set which appeared in last December's issue of The Gramophone:

"Happily this is one of the cases where there is no need to waste one's energy over comparisons with the past, since here, let me assure you, the present has in nearly every way the best of it. Happily again, there is evidence in these sixteen records that somehow bygone models have not been forgotten, much less ignored. . . the tenor Fusati has unquestionably contrived to achieve the finest imitation of the voice and manner of Tamagno that I have ever heard. . . It would have been hardly short of miraculous had Granforte got so near to the Maurel tone and the ineffable style of the original Iago. He possesses, however, an admirable method and an intensely dramatic manner of his own which fulfil every needful purpose."

This follower of opera and singers, covering a period of well over half a century, calls attention to "the most ideal rendering of Desdemona music that has come into my experience. For in this part Maria Carbone proves herself a great artist and gifted with a lyric soprano voice of extraordinary emotional quality. Melba may have sung the Willow Song and the Ave Maria more beautifully; but in the love music of Act I, the gentle pleading sweetness of the duets with Otello, or in the big ensemble that comes later on, no one has produced such clear, strong, luscious tone or soared above vast masses of sound in such enchanting fashion as this."

ENSEMBLE SINGING IMPRESSES

The choruses and ensembles must not be forgotten. The former assail even the most casual listener with the effectiveness of La Scala attack, intonation and precision. The fine toned Milan orchestra—never before more clearly articulated for a recording and revealing a wealth of detail—a goodly portion of which certainly would be lost in the opera house—prevails unfailingly throughout the incessant underscoring of symphonic instrumentation. The recording engineers, too, must come in for their share of approbation. They have placed the microphones in the most advantageous places so that nothing should be lost, nothing obscured or deflected. It is to their credit that much of the personal characterization of the principal singers is revealed intimately and perspicuously. Iago's falsetto, his persuasive *mezzo voce*, for example, utilizes the right sort of microphone technic to convey properly the venomous insinuations with which he cajoles Otello into believing his wife unfaithful. The strident declamations evade blasting with singular fullness and tumultuous orchestral, choral and ensemble passages are round and deep.

The opera is completely recorded. It is true that a slight cut is made in the Willow Song, a two-page deletion of simple material which has already been sung. In conclusion, the suggestion is made for those not in a position to invest in the complete set at once, that each of the four acts be purchased separately. Surely this opera ranks with Tristan und Isolde, Boris Godounoff, Pélléas et Mélisande and Wozzeck in the upper stratum of musico-dramatic literature.

* * *

REVIVIFICATION OF CARUSO RECORDINGS

This department's contribution to the November 12, 1932, issue of the Musical Courier contained an announcement and description of the amazing laboratory experiments conducted by RCA-Victor in restoring Caruso's voice to a heretofore impossible metaphonic splendor. Through the miraculous powers of modern sound recording, it is possible to weld these golden tones with completely new orchestral accompaniments of a quality impossible of achievement during the great tenor's days of disc making. Also many heretofore recalcitrant features of Caruso's voice are now released. The procedure known as "dubbing"—in which two or more sound tracks emanating from distinct sources may be merged in one groove of a new record—was explained in some detail. Since the release of disc No. 7720 (M'appari from Marta and Vesti la giubba from Pagliacci) these methods, particularly their astounding results, have aroused admiring repercussions throughout the world. The popularity of the first Caruso revivifications has attained immense proportions in every country in Europe familiar with the His Master's Voice trademark. The listening dog, no less famous in Caruso's time, attunes his attentive ear more acutely than ever before to the voice which, above all others, in the days before the inception of electrical recording, was immeasurably responsible for the success of the phonograph and recorded music.

It was indicated last fall that additional processed records would follow. Two more discs are currently published. Four other masters that have always been outstanding favorites in Caruso's recorded repertoire (and Victor sales figures speak eloquently here) have been subjected to electronic filterings and re-recordings—processes that are common, everyday occurrences in the field of film recording. The peerless voice, greatly increased in volume amplitude and with a somewhat wider frequency range, matched with brand new orchestral accompaniments of richness and clarity, directed by Nathaniel Shilkret, may be heard singing once again La donna é mobile from Rigoletto and O sole mio (No. 1616) and Celeste Aida, and Je crois entendre encore from Les Pêcheurs de Perles (No. 7770).

EXCELLENT RESULTS OBTAINED

The results are even better than those attained previously, though it is more than likely that the three discs and several more were "dubbed" at the same session. Definition of tone is more pronounced and the accompaniments are distinctly better, even when the orchestra is occasionally at odds with the singer. That these accompaniments synchronize at all with the voice is amazing when one considers that the conductor, through ear phones, alone hears the singing. The extraneous needle sound of the voice track is particularly noticeable as it enters after the instrumental introduction to the Rigoletto aria, but this noise may be overcome through the use of a fibre or other non-metallic point. The Aida aria is prefaced by the recitative. The original (double-face) serial numbers, in case you desire comparisons, are: Aïda (No. 6000); Rigoletto (No. 500); Les Pêcheurs de Perles (No. 6026); O sole mio (No. 501).

VERDI AND VICTOR MAUREL.

the baritone who created the role of Iago, at the première of Otello in Milan on February 5, 1887. Verdi was seventy-four years old and Maurel, thirty-six.

[1] Giuseppe Verdi, His Life and Works, by Francis Toye. Alfred A. Knopf, Inc., New York, 1931.

Three March Recitals at Philadelphia Musical Academy

The Zeckwer-Hahn Philadelphia Musical Academy, Philadelphia, recently presented three pupils' recitals—one by junior students on March 18; an alumni concert, March 23; and an advanced pupils' recital, March 30. Those listed on the first program were Norman Bershaw, Aaron Feld, Virginia Rattin, David Neil, Edith Kaliner, Anita Shervin, Olga Hrycey, Stanley Brenner, Elsie Nax, Hilda Chazin, Alvin Rudnitsky, Teresa Perazzoli, and the Junior Ensemble, Frederick Hahn, director. They played compositions of Clementi, Gabriel-Marie, Schumann, Pleyel, Van Goens, Debussy, Palmgren, Corelli, Wieniawski, Chopin, Viotti, Mozart, Schubert and Loeillet.

The alumni concert brought Roger Williams Falls in a piano group by Handel, Bach, Debussy and Chopin; the first movement of Beethoven's Kreutzer sonata for violin and piano, played by Ruth Oehler and Louis Pearlman; vocal numbers of Gretchaninoff, Griffes, Scott and others sung by Helen Laird, and the first movement of Debussy's fantasie for piano and organ, with Marion Dougherty, pianist, assisted by Charles Wright, organist.

March 30, the performers programmed were Marie Busch, Sara Joseph, Albert Sandauskas (Rosalie Snyder, accompanist), J. Judson Johnson, Adele Simpler (with Charles Wright, organist), Betsy C. Rose (Marie Buedinger, accompanist), Mabel Ripple, Katherine Hibbert (Charles Wright, organist), Anton Ponyetzky, Jr. (Rosalie Snyder, accompanist), Mary Shope, and Robert Pearlman (Rosalie Snyder, accompanist). The music was by Brahms, Bach, Bruch, Palmgren, Mozart, Ponce, Arditi, Tschaikowsky, Sternberg, Grieg, Goldmark, Schumann, Mozart and Bazzini.

National Organists' Symposium on Choral Music

Fifty organists and choir directors, with President Charles Heinroth of the National Association as chairman, attended the supper and conference at Union Theological Seminary, New York, March 22. Dr. William C. Carl gave an interesting talk on the choir training classes, under Hugh Ross, at the Guilmant Organ School. He spoke of new methods required by the times, auditions, vocalises, repertoire, sight reading, intonation, breath control. Harold V. Milligan cited several present-day choral works which he considers of admirable quality, including Dickinson's Soft Are the Dews, James' We Pray Thee and spirituals by Dett and Burleigh. Dr. Noble talked of greater efficiency at rehearsals; he permits intermissions for brief conversation, yet maintains discipline, and watches overtone, diction and other elements of good choral singing. Duncan McKenzie spoke on The Younger English Composer, and Grace Darnell on Junior Choirs. F. W. R.

E. Robert Schmitz Has Active Spring

E. Robert Schmitz recently fulfilled engagements in the East, going to Montreal and New York from the Pacific Coast. The pianist stopped *en route* to give a recital at Philips University, Enid, Okla. Among his bookings in Canada was an appearance with the Montreal Symphony Orchestra, March 19. While in that city Mr. Schmitz conducted examinations at the Pedagogical Institute. March 26, he gave a recital in St. Louis, Mo. His schedule for early this month includes an appearance with the Tulsa (Okla.) Symphony Orchestra and an engagement in Amarillo, Tex. From there, Mr. Schmitz goes back to the coast, to spend the remainder of April and the month of May in Hollywood, Cal., finishing his first book on piano technic. Beginning July 5, Mr. Schmitz will conduct his usual six weeks' summer classes in Denver, Colo.

Press Comments

TITO SCHIPA

Tito Schipa, tenor of the Metropolitan Opera Company, gave a recital on March 8 in Louisville, Ky., the last event in this season's local Community Concert series. An excerpt from one of the Louisville newspapers reads: "Though Mr. Schipa is primarily an opera singer, he knows how to make himself charming in the smaller confines of a recital program. The beauty of his voice and the fineness of his vocal technic are undisputed. The voice is lyric, delectable in quality, beautifully even and smooth; he sings with the greatest ease and surety and invariably on pitch. His phrases have contour, his diction is polished in every language; he possesses an unerring sense of style, and the warm glow of the Latin temperament . . . The capacity audience gathered to hear Mr. Schipa was so enthusiastic and demanded so many encores that the program was actually doubled. He is a generous artist as well as a 'golden voiced' singer. There are few artists before the public today who have a greater appeal."

HENRI DEERING

Henri Deering, American pianist, recently appeared in Memphis and Nashville, Tenn., and in Palm Beach, Fla. The Memphis Press-Scimitar said: "Modern compositions, plangent, dissonant, fascinating, were interpreted with such sensitive vigor and obvious pleasure by Deering, that even the least elect could not help being stirred. Impudent tempos leaped and collided in startling effects, and subtle harmonic schemes seemed to rise like vapors from the keyboard. No doubt all the program was not literally comprehended, but the fascination was always there. Youthful, buoyant, genuinely enjoying this program himself, Deering extended its delights in generous encores."

The Nashville Banner: "Henri Deering left a lasting respect for his unusual musical ability, for he is an artist of sterling merit, finely equipped technically and musically." The Nashville Evening Tennesseean: "Henri Deering has splendid technic, a beautiful tone and his playing is full of poetry. His contrasts of massive effects with passages of delicacy and charm were very artistic." The Palm Beach Times: "Mr. Deering proved his right to his reputation as a ranking pianist, brilliant but restrained, with no trace of the showman to mar his technic." The Palm Beach Post: "His playing displayed a marvelous technical equipment as well as completely satisfying interpretative ability."

DON COSSACKS

The Don Cossack Russian Male Chorus recently gave a program on the Community Concert Course of Beloit, Wis. The Beloit Daily News said, under the heading of "Cossacks Take Beloit by Storm in Great Concert": "Members of the Don Cossack Russian chorus may be men without a country, but they surely never will be classed as men without a real mission in life as long as they can sing as gloriously as they did here last night, raising hundreds of people beyond the cares of everyday life to the heights of musical splendor. Seldom has the First Congregational Church been filled as it was for this closing concert of the Community Concert series. Scores attended from Rockford, Freeport and other nearby cities and the Beloit membership turned out *en masse*. All chairs available in the church were brought into the auditorium and a number of persons stood up throughout the program. Attendance was estimated at between 1,200 and 1,300. . . . Each number was met with storms of applause but no encores were given until the close of the program when the chorus was called back three times to sing more of their native music."

PAUL ALTHOUSE

After the recent appearance of Paul Althouse on the All Star Community Course in Portland, Me., the Portland Evening Express said in part: "The Portland Music Commission offered as an unusual attraction Paul Althouse, a leading tenor at the New York Metropolitan Opera House for a number of seasons. Mr. Althouse gave a brilliant song recital, presenting a program of exceedingly choice selections." The Portland Press Herald: "Mr. Althouse knows how to sing and how, through song, to express a vast range of emotions and colors. When he sang *mezza-voce*, one was certain that in this type of production he was at his best, and when he sang songs of broader, more intense type, one was equally sure that here too was his forte. His diction was crisp and understandable. He was not afraid to plunge his entire personality into his interpretations. His facial expressions reflected his mood. Genial in manner, he sang for his whole audience, not concentrating on a favored few, as is too often the case."

ASTRID FJELDE

The Fargo Forum of Fargo, N. D., recently chronicled an event honoring a former resident of that city, Astrid Fjelde, soprano, now of New York: "Recognizing her acclamation as a vocalist of extreme ability by music critics the country over and her outstanding contribution to the field of music, Omicron chapter, Sigma Alpha Iota sorority, has conferred upon Astrid Fjelde of New York, the degree of honorary membership in that group. This degree, given only to those women who have won national fame as musicians, has been conferred but twice before by the Fargo chapter. The late Mrs. Olivia Dahl Ballou, soprano, was the first to receive it, and later Bertha Hagen, Fargo pianist, was similarly honored. Mazee Cooke, chapter chaplain, conducted the initiatory work at a special meeting of the chapter held in the Log Cabin, N.D.A.C., following Miss Fjelde's concert in Festival Hall."

FRANK KNEISEL

Frank Kneisel appeared as soloist on February 12 with the Baltimore Symphony Orchestra. The Baltimore Sun said: "One of the most promising of the younger violinists, Mr. Kneisel came warmly recommended to those who remember his father, the late Franz Kneisel. Mr. Kneisel revealed a tone and technical competence which indicate that he may be well on the way toward surpassing his father. He made an excellent impression upon the audience, solely on the strength of his playing."

On January 30, Mr. Kneisel was soloist with the Bridgeport (Conn.) Symphony Orchestra in the Bruch concerto. The Bridgeport Telegram said: "Mr. Kneisel comes from a long line of musical aristocrats and while the name 'Kneisel' means much in the world of music he does not have to rely on the reflected glory of his progenitors. His playing proved him to be a virtuoso of high order—keen to the sensitiveness of his instrument and denuded of all violinistic excesses of the so-called 'romantic' school; he is a student of his art with a head on his shoulders. He meticulously examines every note in his score and his playing never results into mere pedantry. His phrasing is most expressive and his treatment of tempo refreshing."

DUNCAN ROBERTSON

Duncan Robertson, baritone, recently appeared in the concert series given by the University of South Carolina, Columbia. An excerpt from the local press reads: "The concert was distinguished by simplicity of presentation. Mr. Robertson played his own accompaniments with great feeling. He gave a short description of each number which added greatly to the enjoyment of the audience. Mr. Robertson negotiated the demands of his lengthy program with authority and excellent musicianship. He has a smooth baritone voice which he uses with great skill. His enunciation, intonation and diction were of a high order." Another critic of the same city said: "Unquestionably, Mr. Robertson has a flair for the unusual. Entirely adequate as an accompanist, he most effectively supported his own singing, which revealed a depth and resonance more than adequate for the intimate music which he sang."

Another echo of the reception accorded him on this tour comes from the Northwest. A newspaper clipping from Ellendale, N. D., reads in part: "His voice has many remarkable qualities and he uses it with rare judgment, which together with his charming personality created an impressive atmosphere for his presentation." The Minneapolis (Minn.) Journal speaks of his "resonant baritone," "versatile interpretative gifts," and "highly pleasing renditions."

Mr. Robertson is an artist from the New York studio of Edith Gaudenzi.

STEPHEN DEÁK

Stephen Deák, cellist, made his Washington début on March 14 at a concert presented by the Ten O'Clock Club. His program held Rachmaninoff's sonata for cello and piano, and sonatas for the same combination by Gustav Strube and Jean Huré. Miksa Merson was at the piano. The Washington Post said: "The work of Rachmaninoff, and to a somewhat lesser degree that of Strube, is of heroic proportions, requiring the expert touch of a master technician—and that touch Mr. Deák gave the compositions. But in the sonata of Huré the soloist combined his mastery of the cello with the charming French work for the most delightful number."

Other recent appearances for Mr. Deák include one on the Peabody Institute Friday afternoon course, with Erna Pielke, mezzo-soprano, and in a Brahms chamber concert with Arthur Reginald. The Philadelphia Ledger (Samuel L. Laciar) said: "Both players proved themselves chamber music players of the highest type in every detail."

ROTH QUARTET

The Roth Quartet recently gave a concert in Tyler, Tex. The Tyler Morning Telegraph's report said in part: "The musical weaving of the four stringed instruments brought new values on ensemble work and gave a new understanding of music to all their listeners." This was the quartet's first appearance in Texas, where they are to fulfill further engagements during January and March, 1934.

JEANNE DUSSEAU

Jeanne Dusseau, soprano, was soloist at a recent pair of concerts of the Cincinnati Symphony Orchestra (Eugene Goossens conducting). Nina Pugh Smith said in the Cincinnati Times-Star: "Jeanne Dusseau came, sang and conquered. The voice is decidedly a lyric soprano, very sweet in tone, very finely trained. An interpreter of the subtlest style. To discriminating Cincinnati the artistry of the singer is recommended with more than accustomed earnestness." Lillian Tyler Plogstedt in the Cincinnati Post: "As an exponent of the art-song, Mme. Dusseau is ideal; with a voice of great beauty, flexible, admirably controlled, she interpreted some of the most difficult examples of this most exacting style of singing superbly. An outstanding singer of songs." George A. Leighton in the Cincinnati Enquirer: "An unforgettable group of Debussy and Ravel and Schubert's Gretchen am Spinnrade . . . sang them exquisitely. There were no 'tricks' to help her gain favor. She simply expressed the text and music, the text so that one could distinguish words and meanings, the music so that every beauty stood out enhanced by her sincerity of intention and strong feeling for their values."

VIOLA MITCHELL

Viola Mitchell, violinist, was the soloist in the première of Malipiero's violin concerto with the Concertgebouw Orchestra, Amsterdam, under Pierre Monteux. The Telegraaf (Amsterdam), in an article signed by Arntzenius, said: "Viola Mitchell played the Malipiero concerto most excellently—technically clear, musically and plastically. She also gave a noble reading of the Bach concerto. From these interpretations, the appreciative and enthusiastic audience were able to form a complete idea of the great and rare talent of this young artist." The Handelsblad (Amsterdam), in an article by Rutters: "The violinist gave a convincing exhibition of her finished style, masterfully controlled virtuosity, rhythmic playing and absolutely pure intonation. The Bach concerto afforded her still better opportunity to demonstrate her noble, warm tone. Especially in the *adagio* did she display her genuine violinistic-romantic gift, making felt to an admirable degree the exalted pathos of the work."

JANET FAIRBANK

Janet Fairbank, soprano, gave a concert in the Dixon (Ill.) Civic Music Association series on March 3. The Evening Telegraph of that city made the following comment: "The last concert for the season sponsored by the Dixon Civic Music Association, was held last evening in the Methodist Church with Janet Fairbank as the attraction, and she displayed a soprano voice of good quality and range, exceptionally clear and sweet in the higher tones and warm and rich in the lower notes, combined with an exquisite artistic sense. She has a gracious stage personality, unaffected and sweet, and immediately won her audience.

"Throughout her program of German, French, old English and modern selections she gave an artistic, satisfying performance, her hearers voicing their approval in generous applause. As two encores Miss Fairbank sang songs for children by John Alden Carpenter of Chicago, the composer friend who has been a great source of encouragement to Miss Fairbank in her concert work. She thoroughly demonstrated her versatility in the delightful program."

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Nazi Shake-up in Germany

(Continued from page 5)

pect or not. It so happens that March 19 was the sixtieth birthday of this appallingly prolific master, and observance of the world-shaking date was solemnly enjoined upon the German nation by those who now propose to take command of its musical destinies and to prescribe the paths it must tread in order to achieve rebirth in tonal as well as in all other matters. The Berlin Hochschule für Musik held a "solemn" festival on that occasion, under the auspices of the Reichs Commissioner Bernhard Rust, at which Reger's greatness was duly expounded and the establishment of a Max Reger Stipend urged. The Böcklin Suite and the Hiller Variations were played by the orchestra of the Kampfbund für deutsche Kultur (Militant League for German Culture), a National Socialist organization under the direction of the Nazi conductor Gustav Havemann. And Professor Karl Hasse, of the Tübingen University, delivered an address in which he declared that the Germans had needed no one so badly in their times of hardship as Max Reger, that he was "the surest guide for a new German music," whose future he would now more and more influence, and that he would have prevented many regrettable aberrations and excrescences if he had lived. Schönbergs, Kreneks, Hindemiths and such, please take notice!

Fritz Busch Explains

Apparently the last word on the subject of Fritz Busch and the Dresden Opera has not yet been spoken, in spite of the recent overturn in that establishment. It now transpires that Messrs. Hitler and Göhring have interceded on the conductor's behalf and that there is a great likelihood of his reinstatement. Mr. Busch has just issued a statement setting forth the history of his case. It seems that his discharge was based on the ground that he "had relations with Jews," that he had engaged Jews and foreigners for the Dresden Opera and that his absences from Dresden on guest tours and other artistic enterprises were far too frequent and too prolonged. Busch's reply to the first two objections was (1) that he chose his friends and acquaintances for their personal qualities, not for their beliefs, (2) that while the Dresden Opera employed more foreigners than any other house in Germany it had few Jews and that he made his engagements solely on the basis of artistic merit.

From the standpoint of international interest, the ban launched in Leipsic and in Berlin against Bruno Walter is, of course, still the most widely discussed event of recent weeks. Naturally, the press has been unable to comment editorially on the affair beyond stating that "no grounds were given" for the veto. Walter, who was also to have directed a Brahms memorial program in Frankfurt shortly was compelled to cancel this event as well, and has now betaken himself to the Semmering for a rest. The Berlin concert he was to have conducted is being taken over by Richard Strauss, who happens to be in Berlin at the moment rehearsing a revival of Elektra. It is a long, long time since Strauss has conducted in the German capital and his reappearance is widely looked upon as the silver lining of the Walter cloud. He has taken over Walter's program, though substituting for Schubert's C major symphony his own Symphonia Domestica—for many years now a stepchild of the Berlin concert hall. There will be opportunity to comment on this concert in a later communication.

Abaiting Rienzi to the Situation

In the midst of these agitating events the State Opera brought forward on March 11 its scheduled restoration of Rienzi. The restaging was planned months ago as part of the Wagner observances, but the chance of giving the work a timely political interpretation was too good to be missed in official quarters. So Dr. Julius Kapp who, in his capacity of *Dramaturg*, "adapted" Wagner's opera more or less as he had adapted Berlioz' Trojans, Meyerbeer's Huguenots and Verdi's Sicilian Vespers, emitted a statement to the effect that Rienzi was extremely apposite to the moment inasmuch as it was the story of "a man who with glowing fanaticism places himself in the service of an Idea for the rescue of his Fatherland, inspires the masses with enthusiasm for him and sacrifices everything to his aim . . . Rienzi becomes the fanatical servitor and propagandist of the exalted mission of crushing maladministration and restoring Rome to its old greatness." So, in order that two and two should make a sufficiently undisguised and timely four, Dr. Kapp proceeded to eliminate the passages of the score and text in which the last of the Tribunes declares that the impulse of his crusade against the corrupt and oppressive nobles of the Orsini and Colonna clans had its origin in the fact that these brawling ruffians had murdered his little brother, for whose death he solemnly swore to exact vengeance. Dr. Kapp decided that "this egotistical motive diminished the stature of the hero" and so he added to the "timeliness" of the work by removing it.

The chances are that the audience was very little the wiser and that it accepted the change in the same uncurious spirit as it accepted the deletion of about a third of Wagner's preposterously bulky score. Dr. Kapp made a quantity of other alterations and omissions, categorically justifying them on more or less far-fetched and academic grounds. But cuts in Rienzi are wholly different things from cuts in Tristan or Walküre (as no one admitted more frankly than Wagner himself) and they require no hair-splitting excuses. For Rienzi, though it contains the first great melody Wagner created and a number of other things that bear his unmistakable stamp and seal, is nevertheless the poorest, most tawdry and commonplace opera he ever wrote and, despite its comparative maturity of stage sense, much inferior to the more naive Feen and Liebesverbot.

At the State Opera Rienzi lasts less than three hours and a half as against the five and a half hours of the unabridged original. The performance was good, bad and indifferent. Its best features were the conducting of Leo Blech (who received a wild ovation from the audience what time certain high governmental officials in the boxes refrained ostentatiously from applauding him) and the admirable singing of the chorus trained by Bayreuth's own Hugo Rüdel. Bernhard Klein's scenery exhibited a singular appearing Rome in terms of ambitious picture postcards. The impersonator of Rienzi was the Metropolitan's erstwhile Max Lorenz, his sturdy frame encased in golden armor or draped in kingly robes, his head surmounted by a Floria Tosca diadem. A pity that his fine voice is so often unsteady and hard driven. Margarete Klose, the Adriano, rushed about the stage without respite or surcease and must have covered leagues of territory by the time she finally collapsed in Rienzi's burning palace. There are strong indications, however, that the public prefers the fleshpots of Meistersinger and Siegfried to the glitter and the pompous racket of what Bülow once called "the best opera Meyerbeer ever wrote."

Schnabel, Furtwängler and a Few Others

The concert halls are making no great clamor in these tumultuous days. Artur Schnabel's Beethoven sonata cycle, which grows in splendor and nobility as it progresses, reached another high point in the pianist's colossal performance of the Hammerklavier. Latterly we had the eleven-year-old piano prodigy from Cardiff (where the giant came from), by name Harold Rubens. Master Rubens played a Mozart sonata, Chopin and some other things. His performance was clean, correct and sufficiently musical, but still without any appreciable ear-mark of individuality or penetration. On the same evening an admirably gifted French cellist, Pierre Fournier, engaged attention. A Furtwängler program of Beethoven, Liszt and Wagner (most Berliners were struck almost speechless by the idea of the Tannhäuser overture in the concert hall, for "concert edition" Wagner, such as you have in New York, is scorned in Berlin) offered as soloist the rather charming Ukrainian pianist, Lubka Kolessa, in Liszt's E flat concerto. In some ways one would have preferred to hear the comely lady in Chopin's F minor, which she was originally to have played. For she has, with all her indisputable qualities, neither the power nor the glamorous bravura to ride Liszt's old war horse with the right valor and "panache."

A desperately tiresome conflict with Beethoven's ninth symphony brought to a close Eugen Jochum's Philharmonic series for the season. A little earlier his brother, Otto Jochum, disclosed at a concert of Georg Schumann's Singakademie Choir a three-part oratorio, compact of lengths, commonplaces and horrendous noises, called Der Jüngste Tag, which indicated, for one thing, that Judgment Day will not be an agreeable occasion, whatever its rewards.

Ruth Kennard Discusses the Place Of Child Training in Music Study

Teacher Stresses Cultural Background As Character Builder

Ruth J. Kennard, piano teacher of New York, has paraphrased the old proverb, "The proof of theory is in the playing." Mrs. Kennard's endeavor is to make musically independent the child whose training she undertakes and to instil into his consciousness the appreciation of work well done. In this way she looks to obtain the best results in development of talent and in mental resource and self-reliance.

"In these days of retrenchment," said Mrs. Kennard, "our sense of values must not become distorted, and the value of what music accomplishes in character building and cultural background cannot be too strongly stressed. Each individual has some capacity for artistic development and can be taught that any work may become an art. We moderns must develop our natures musically so that resourcefulness of a cultural and spiritual nature may result. The child of today who is guided rightly, will never be frightened into complexes that distort all sense of cultural values."

Mrs. Kennard cites as one example of her training little Marcus Loew, son of Mr. and Mrs. David Loew and grandson of the late theatre magnate. Marcus recently took the musical test at Mrs. Kennard's studio, spelling and playing (hands together) the fifteen major scales and learned without assistance a musical composition.

Photo by David Berns
MARCUS LOEW

Attention to Detail

"One very important element of music education, from the pedagogic viewpoint at least," continued Mrs. Kennard, "is attention to detail. Even parents are seldom interested in observance of detail—they are only concerned with results. Certainly, though, the teacher must remember that the outstanding quality of any art is that it be well executed, a standard which can be attained only by constant striving and devotion. Details cannot be neglected, although with the very young this phase should be 'sugar-coated.' America needs the teacher who builds thus for the future, who has the patience, devotion and courage to develop the child so that he may acquire a taste, an appreciation for the finer things in music." S.

Mable Markle Applauded in Lindsborg, Kans.

Lindsborg, Kans.—Mable Markle, soprano, gave her annual recital here on March 22 in Presser Hall. A large and enthusiastic audience expressed appreciation of the program, which included the Caro Nome from Rigoletto, Mondnacht by Schumann and La Partida by Alvarez. Miss Markle gave each number an exquisite delineation, vocally and interpretatively. Her last group was accompanied by Brown's seven-piece orchestra. B.

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Eastman School of Music

ROCHESTER, N. Y.—Recent public musical activities of the Eastman School of Music include the twenty-ninth concert in the American composers' series, given on March 31 at the Eastman Theatre by the Rochester Philharmonic Orchestra (Dr. Howard Hanson conducting). The program consisted of the American violin concerto of Gusikoff-Machan, with Alexander Leventon, concertmaster of the Rochester Civic Orchestra, as soloist; Philip James' suite, Station WGZBX, which won the first prize offered by the National Broadcasting Company last year; Dr. Hanson's Romantic Symphony, played by request; and a tone poem, Fuji in the Sunset Glow, by Bernard Rogers, which was written in 1925 and performed that year by the New York Symphony Society, but never before played in Rochester. March 21, the Eastman School Chorus and Eastman School Orchestra (Herman H. Genhart conducting) presented Mozart's Requiem in the Eastman Theatre.

April 10 and 11 the opera department are giving performances of Weber's Abu Hassan (American première), and the first act of Nicolai's Merry Wives of Windsor.

Lawrence Conservatory of Music

APPLETON, WIS.—The Lawrence Conservatory Symphony Orchestra of fifty pieces, directed by Prof. Percy Fullinwider, was presented in concert at Lawrence Memorial Chapel on March 15. The orchestra was assisted by Gladys Schaefer, contralto, student of Dean Carl J. Waterman, Andre Sharon, French cellist, and Jack Sampson, violinist, pupil of Prof. Fullinwider.

Alva Bostrom, soprano, from the studio of Helen Mueller, offered songs by Schumann, Lotti, Handel, Bach and Deems Taylor in her junior recital at Peabody Hall, March 10.

A series of Lenten vespers was inaugurated March 5 at the First Congregational Church, Appleton. The programs are presented by LaVahn Maesch, professor of organ, assisted by soloists: Madge Hilmer Maesch, soprano, Gertrude Lanzer Kircher, and Helen Mueller, contraltos and Marshall Hulbert, baritone.

Rehearsals of the combined choirs of the First Methodist Church (directed by Dean Waterman) are being held for the presentation of Gounod's Redemption, which is scheduled for Palm Sunday.

Dean Waterman appeared in the first of a series of recitals over Station WHBY on March 10, singing works by American composers.

Urban Fay, piano student of John Ross Frampton, played at the Jefferson Woman's Club in February.

Cornish School

SEATTLE, WASH.—The Cornish School is enjoying a Shakespeare season under the direction of B. Iden Payne, guest director. As You Like It was presented and then given repeated performances by special request. Large groups of students from neighboring towns attended. Among recent visitors to the Cornish School were the members of the Roth String Quartet. The month of April will be marked with a series of music programs prior to the Easter vacation. S.

Studio Notes

NORMAN JOLLIFFE

Marie Langdon Andrews, soprano, Marian Adam, contralto and Robert Adam, baritone, artist-pupils of Norman Jolliffe of New York, gave a program of solos and duets at the Chellis Austin Club in Newark, N. J., March 23. Mrs. Andrews is soloist at the Methodist Church in Summit, N. J., and Miss Adam at the Church of the Redeemer in Newark.

Fred Gummick, who sang in Handel's Messiah at a few hours' notice for the Columbia University Chorus last December, has been reëngaged by Dr. Walter Henry Hall, conductor, to sing with the same chorus in Mendelssohn's St. Paul on May 1. Mr. Jolliffe will be baritone soloist at this concert.

BLANCHE MARCHESI

This past winter has seen much activity on the part of artists from the studio of Blanche Marchesi of Paris. Mme. Marchesi herself, with a vocal career of forty years behind her, still sings at her own musicales and concerts. She recently presented Mme. Everard, dramatic soprano, in her début appearance at an orchestral concert. Fay McArden, lyric dramatic soprano, has sung in various prominent concerts, and recently was chosen by Laparra for one of his future operatic restorations. Miss Sabini is singing ten roles at the Old Vic in London and recently was married to Mr. Lynner, baritone, another Marchesi artist. Agnes Prebon, soprano, after six months' study, is fulfilling engagements in Belgium. Mary Forster, a British pupil, has made her first bow to the public at the American Woman's Club Sunday evening concerts. Elisabeth Martin, dramatic contralto, also is engaged to appear at these concerts. Muriel Brunskill and Astra Desmond are pursuing their careers in England.

WILLIAM O'TOOLE

On March 26 William O'Toole presented a recital demonstrating his creative piano technic, in his New York studio. An audience of fifty heard a program given by four pupils illustrating the stages of development under this method. By way of introduction, Mr. O'Toole said: "'Creative technic' is, first of all, technic. While the era of the virtuoso is passing, a high standard of technical finish is necessary. Our public is better informed and we know more about the mechanics of pianism. More ease and grace of movement are expected, and a greater plasticity obedient to the dynamic and rhythmic urge. 'Creative technic' is also necessarily and geuninely creative. Authority in interpretation is the product of first-hand experience, of reliving the composer's feeling."

Following Mr. O'Toole's remarks, Elizabeth Rogers, a little girl who has had only class lessons in his method at the Trenton Conservatory of Music, played Jack and Jill (original), Minuet (Mozart-Emerson), and Marche Slav (Tschaikowsky-Emerson). Xenia Bank, who has had five and a half years study with Mr. O'Toole, followed with pieces by Bach, Chopin, Liszt, MacDowell and M. Wilson, interpolating after each piece an original composition and an improvisation in the style of the program number. Sara Alvater and Dorothea Morelock, teachers taking training in pedagogy with Mr. O'Toole, offered a two-piano number, Brahms' Rhapsody in G minor, and Miss Alvater played Seguidilla (Albéniz); Miss Morelock, Gigue (Graun). Anita Nichols, a Philadelphia pupil of Mr. O'Toole, was present in the audience and was called upon to offer improvisations on Debussy's Golliwog's Cake Walk and the C sharp minor waltz of Chopin. She played the themes of these compositions with her own original form and development.

The performances of these pupils, considered either individually or as representative of stages of attainment, substantiated Mr. O'Toole's claims for his method. It was announced that the next course for teachers begins April 3. M. N.

ERNESTO BERÚMEN

Evelyn White, Mary Frances Wood, Jerry Mirate and Harold Dart, pianists, all pupils of Ernesto Berúmen of New York, will appear in individual piano recitals at the La Forge-Berúmen Studios in the spring, the first one to be given on May 24 by Jerry Mirate.

FRANCIS ROGERS

Margaret Preuss, contralto, pupil of Francis Rogers of New York, gave a recital for the students of Lehigh University, Bethlehem, Pa., on March 19.

Club Items

Soloists Musicales

Mary W. Cutajar, president of Soloists Musicales, presented Pearl Adams, composer-pianist, at the March 23 recital of the club in the Gunin Studios, New York. She sponsored the following artists: Lucie Harang, soprano; Iris Brussels, composer-pianist; Isabelle Herziger, violinist, and Paul Ravell, baritone. Mr. Ravell sang The Cradlers and Gusty Brethren, songs by Miss Adams, also her Ballads from the Sagebrush, poems by Springer; his resonant and expressive singing brought him rounds of applause. Miss Harang was recalled after singing Castanets (Adams), the text by Mrs. Cutajar. Hannah Cushman Haines and Anne M. Robbins each read an original poem. The program closed with an ensemble, May Night (Adams), words by Blanche H. Camp, utilizing soprano, baritone, violin, cello and two pianos.

F. W. R.

Guild of Organists Hears Erskine

John Erskine, author and musician, gave a talk before 100 members and guests of the American Guild of Organists on March 27 at the Beethoven Association, New York. The address was one of vital interest, along lines relating to music in America. He spoke of the development of school orchestras and choruses throughout the country, and said these young people constitute the musical sponsors of the future. S. Lewis Elmer was chairman of the occasion.

F. W. R.

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NEW PUBLICATIONS

PIANO COMPOSITIONS

REVIEWED BY LEONARD LIEBLING

Five Poemas Tragicos, for piano, by Domingo Santa Cruz; with explanatory mottos by Juan de Armaza.

Studies in "atmosphere" (varying between Debussy and Schönberg) and very interesting to pianists who like to experiment with pedal effects that allow nebulous themes to enunciate themselves out of floating, misty harmonic backgrounds. Señor Santa Cruz writes with complete disregard of "antiquated" key relations. In Poema No. 5 he uses three staves, two of them signatured in C major, and the third in F major, its recurring B flat sounding bell-like, *ostinato*, through the four pages of music. The poetical mottos are in Spanish, a language not in the ken of the present reviewer, so that he is unable to describe the particular "tragicos" which these impressionistic studies portray. Diligent search, furthermore, failed to reveal any trace of the publisher's identity. His musical type, because of faulty spacing, is not always easy to decipher.

Master Waltzes, by Johann Strauss; arranged as a piano solo album.

Simplified versions of a dozen examples of the most famous of all dance music, headed, of course, by The Blue Danube. (Universal Edition, Vienna; American representatives, Associated Music Publishers, New York.)

Out of the Depths (Psalm 130), for piano, by Mrs. H. H. A. Beach.

Here is Mrs. Beach in a sly concession to modernism, but not without a tinge of her own typical romantic urge. The opening octave theme of this little musical "drama," recalls the chief subject in the fifth rhapsody of Liszt; while later there is a lyrical interlude reminiscent of Scriabin. An effective production of three pages. (Arthur P. Schmidt Co.)

Reviewed by Irving Schwerké

Books

L'Ecran des Musiciens, by José Bruyr.

M. Bruyr's first book of the same title won such success that he was sufficiently encouraged to bring out another along the same lines. This time, the author, in his interesting "interview" style, gives sketches of moderns such as Prokofieff, Tansman, Harsanyi, Beck, Martinu, Mihalovici, Lazar, Nabokoff, Germaine Tailleferre, Rivier, Mompou, Markevitch, Messiaen and Rosenthal. He also adds a catalogue of each composer's works. L'Ecran des Musiciens is spontaneous and intimate, and refreshingly free from the usual tiresome promulgations on art so many musicographists introduce into their studies of musicians, M. Bruyr contenting himself with telling his story in the simplest and most direct manner possible. He is, incidentally, a Belgian critic resident in Paris. (José Corti, Paris.)

La Musique Hongroise, by Emile Haraszti.

This attractive little volume gives an historical sketch of Hungarian music from its dimmest past to present times—chapters of precious information on pre-historic Hungary, the renaissance period, Turkish and Gypsy influences, Transylvanian music, early religious music, down to Liszt and his effect on the style and formation of the modern Hungarian school.

M. Haraszti is an Hungarian writer, living in Paris. His knowledge of his subject, ability to present the material in facile French, and his gift for condensation, make La Musique Hongroise a book of signal merit. Numerous quaint prints and musical examples add to its interest. (Henri Laurens, Paris.)

Reviewed by R. M. Knerr

Songs

Her Laughter, ballad for baritone or bass; music by G. A. Lishin; English version of Russian text by Rosa Newmarch.

A new setting, with a text in the vernacular, of a popular Slavic ballad. Its mordantly bitter verses concern the wanton who laughed and drank gaily as the man who had stolen for her went to the gallows. The song is marked *declamato* and consists of *parlando* writing mounting to a striking climax. There is rich opportunity for characterization and the sort of ironic dramatic effects in which vocalists who delight in The Song of the Flea and other such numbers will revel. Range, D sharp to F in the next octave. (J. & W. Chester, Ltd., London.)

Songs from Childhood, words and music by Rena Barry Skerritt.

A set of five very brief songs, that would fit well into a recital for children, but would also interest grown-ups who like humorous, appealing numbers. The titles—The Good Little Boy, The Horny Toad, The Lady Bug, Just about Jelly, and His First Hair-Cut (the last a tonsorial ballad with vivid snipping effects in the piano accompaniment)—are a good indication of their amusing and naïve content. (Carl Fischer, Inc., New York.)

For Solo Quartet, Mixed Chorus and Piano.

The Choral Symphony (last movement), by Beethoven; English version by Owen Mase; piano arrangement by Alan Frank.

A practicable version of the Ode to Joy from the Ninth Symphony, with a singable new English text, suitable for performance without orchestra. (Oxford University Press; Carl Fischer, Inc., New York, sole agents in U. S. A.)

For Contralto Solo, Women's Chorus, Flute Obbligato and Piano.

Magnificat, by R. Vaughan Williams.

A somewhat simplified version of Vaughan Williams' noble and richly harmonized setting of the Magnificat (not intended for liturgical use, but as a concert number). The flute part may, if necessary, be played by a solo violin; it is not always the same as the flute part in the orchestral score. This highly original music, taxing though it is both for the solo performer and the chorus, should prove welcome in performance. (Oxford University Press; Carl Fischer, Inc., New York, sole agents in U. S. A.)

Piano (Elementary)

Dreamland, piano piece with words by Rosalyn Greene and music by Katherine Allan Lively.

A children's number in beguiling waltz time, key of F, with the melody alternately in the left and the right hand. The words are, presumably, added to lend interest for the young player, as the text is suitably simple (G. Schirmer, Inc., New York.)

For Violin and Piano

On a Shady Terrace, and **Forest in Spring,** by Jennie Seltzner.

Two simple and tuneful numbers, the first in *quasi menuetto* style, and the second a *valse lente*. Both are graceful, melodic conceptions, conventional but pleasing. Forest in Spring is also published in an arrangement for piano, violin and cello. (Carl Fischer, Inc., New York.)

Thanksgiving Party, a Festival March by Albert Parker.

For four strings, with use of four fingers. In slow march tempo (D major, common time.) (Carl Fischer, Inc., New York.)

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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LE TRIO MORGAN AND CLARA JACOBO,

with Scherzo and Cadenza, in Monte Carlo. The Morgan group's recent schedule included appearances, March 4, at Lady Ward's Villa Rosemary, Cap Ferrat; 7, the Winter Palace, Nice; 8, 9, 10, the Sporting Club, Monte Carlo; 12 Villa Springland, Cannes, for Florence, Lady Trent and her guests; 14, at the Imperial Hotel, Menton; 16, Mrs. Berry Wall's tea in Monte Carlo; 17, a gala St. Patrick's day concert at the Martinez Hotel, Cannes; 19, the Royal Hotel, San Remo; 22, the Casino, Cannes; 25, Palais de la Méditerrannée, Nice.

JACQUELINE SALOMONS,

young French violinist, sailed from New York, April 1, on the SS. Champlain. Miss Salomons has completed an extensive concert season in this country, and plans to return for further engagements in 1933-34.

RICHARD LERT

arriving in America on the SS. Bremen. Mr. Lert left New York immediately for California. He and his wife, Vicki Baum, will be in the East again in May. (Photo by R. Fleischhut).

FRITZ REINER

has been invited to conduct the Liszt Festival concert in Budapest on May 10, with Emil Sauer as soloist. The event is under the auspices of the National Franz Liszt Association, founded by the late Count Albert Apponyi. On May 15, Mr. Reiner conducts a special production of Tannhäuser at the Budapest Royal Opera, one of the annual performances of the Society of Friends of the Royal Opera House. On June 7, he will direct the Budapest Symphony Orchestra at the International Music Festival in Vienna. Previous to these appearances he conducts concerts in Turin and Rome on April 21 and 28 at the invitation of the E.I.A.R., the Italian Broadcasting Company.

CHARLES STRATTON,

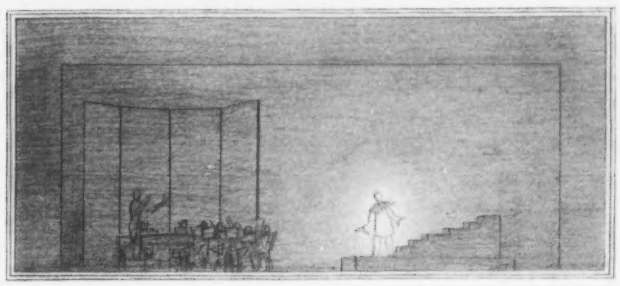
tenor, has taken part in several special features at the Brick Church, New York where he is a soloist under Dr. Clarence Dickinson. March 5, Mr. Stratton sang in the Easter section of Handel's Messiah; 12, in Verdi's Requiem; 19, The Atonement by Coleridge-Taylor; 26, Bach's St. John Passion; and April 2, Bach's St. Matthew Passion. April 14, the tenor will appear in Stainer's Crucifixion in Worcester, Mass.; 17, he is to broadcast a solo program from Hartford, Conn., for the Travelers Insurance Company; 25, he appears in Reading, Pa., with the Reading Choral Society in Henry Hadley's Mirtil in Arcadia; May 5, in Mendelssohn's Elijah in Plattsburg, N. Y.

MRS. HERMAN DEVRIES

lists visiting artists and prominent members of Chicago's social and musical life among those who attend her weekly interpretation classes.

DAVID BARNETT,

pianist, heard in recital at Town Hall, New York, February 5, made his début in 1928, and since then has appeared in four annual recitals at Carnegie Hall, New York, given three recitals in Paris, appeared as soloist with the St. Louis Symphony Orchestra, the Cincinnati Orchestra, the Orchestra Symphonique de Paris, and twice with the Manhattan Symphony Orchestra, in addition to fulfilling engagements in many parts of the United States. He is a composer, and a faculty member of three educational institutions in New York.



SETTING FOR SCHÖNBERG'S PIERROT LUNAIRE,

designed by Robert Edmond Jones for the performance under the auspices of the League of Composers on April 16 at Town Hall, New York. This is the work's New York stage première. Mina Hager takes the role of Pierrot, and Leopold Stokowski will direct an ensemble from the Philadelphia Orchestra.

SASCHA GORODNITZKI (left)

with Nikolai Yvorsky, on the steps of the Auditorium of the Sociedad Pro Arte Musical, Havana, Cuba. Mr. Gorodnitzki gave two recitals for Pro Arte in the course of his Southern tour.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Apeda, N. Y.

HAROLD DAHLQUIST

American Baritone, Returns Here from England in October for a Concert Tour